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Connoisseurs and Collectors

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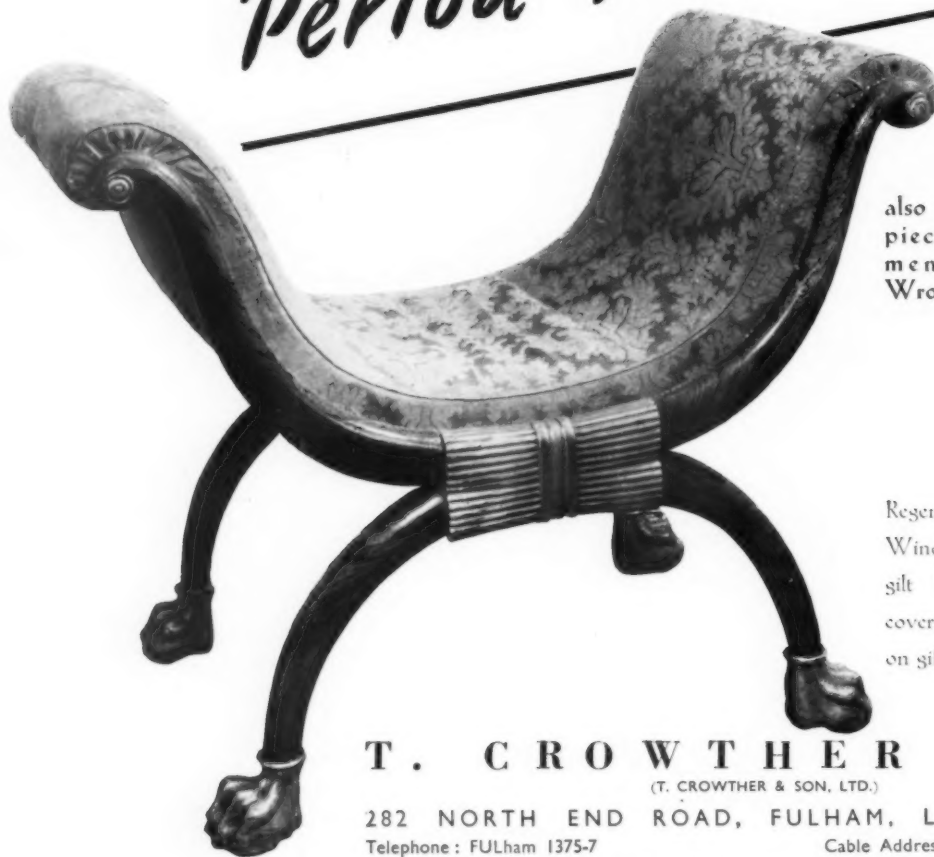
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CURRENT SHOWS AND COMMENTS BY PERSPEX

BIRKET FOSTER CONTRA MUNDI

ART in London at the moment means Indian art at the Royal Academy and Van Gogh at the Tate. Against the blaze of those twin suns any other single exhibition sheds the pale ineffectual fire of discreet candlelight, charming and gracious it may be, but only to be enjoyed if we deliberately draw the curtains against the glare. The Van Gogh Exhibition has proved an immediate success; the Indian, because of its exotic nature and its greater demands upon intellectual understanding, is more slowly working its way into popular favour. As lectures and radio expositions, press articles and books make us gradually aware of the background against which we must see the work at Burlington House, the interest, I would predict, will grow. Not at the first visit does this treasure-house of more than 1,400 exhibits reveal its significance even to the aesthetically-minded; indeed, I noticed at the soirée given there by the National Art-Collections Fund to its supporters that after a couple of hours divided between social greeting and art appreciation the most frequent remark was: "I must come again." By the end of February when this great

mind spending a few guineas on a good print. It is an ill economic wind which blows nobody good, and one can but hope that it blows favourably through the delightful exhibition of the Eragry Press engravings and other small works by Lucien Pissarro at the Leicester Gallery and through the exhibition of Sporting Prints at the Redfern.

Not that all exhibitions are marked by this concern for the delightful minutiae of craftsmanship or with any eye upon the restricted purse. At Tooth's, for example, there is a show of recent acquisitions which includes many important canvases by great masters; the Redfern itself has some of the most ambitious landscapes yet painted by Victor Pasmore; Roland Browne has an exhibition of "British Paintings of the Past Fifty Years," and Wildenstein's of some Contemporary British Painters; whilst the Early English Water-Colours at the Leger are in many instances imposing works by the best masters. Alongside all this stands the Winter Exhibition of the R.B.A. in their Suffolk Street Galleries, gay and catholic as usual, catering for all tastes between the extremes



THE
YOUNG
MARKSMAN.

By
BIRKET FOSTER, R.W.S.

*From the Exhibition at
Newman's Galleries.*

PERSPEX's Choice
for the
Picture of the Month

Exhibition is due to close it will probably be drawing the multitude.

For my part, however, in these notes I am leaving this highly specialised art and that other at the Tate Gallery on which I have already commented in a spirit of prophecy. Suffice it to say that the Van Gogh Exhibition is the most exciting show we have had for many years, and we are greatly indebted to the Arts Council for arranging the affair. It will be interesting to watch whether the impact of Van Gogh's work upon our own younger or more malleable artists is the same as it has been with the showing on this scale in Paris and Brussels. May we take this opportunity to add one further appreciation in the matter: the catalogue is excellent. Scholarly introductions, careful details, a helpful division into the periods of the painter's career, and finally relevant quotations from the revealing Letters which tell us so often just what the painter sought and what gave him his impulse. Would that every artist would so "unlock his heart"! And would that, when he did, there were such justification for the turning of the key.

My task, however, is behind the drawn curtains where there is a delightful glow of candlelight even though some of the sources of illumination splutter smokily. The mid-winter is becoming, on the whole, a period of mixed exhibitions rather than of one-man shows. This year it has been marked by a great number of mixed shows of fine prints and of water-colours, often of our excellent early-English schools. It may be that in these days of shortages and dual currency the kindly dealers have tried to solve our present difficulties by putting before us these comparatively inexpensive works of art. If we hesitate to give our favourite uncle a necktie because it costs not only a guinea but a clothes coupon we do not

of the Victorian academic and the ultra-modern. For those who want this latter the Lefevre has a show of new paintings by John Tunnard where space made visible ties itself into pleasing jig-saws of abstract form and colour; and over at the Mayor Gallery Itell Colquhoun has a couple of dozen paintings of which the most truly representative of its title is No. 9, called "Puzzle." Nevertheless I can enjoy the mere impact of colour.

I will confess that both in the Lefevre Gallery and at the Mayor I wished that the artist had possessed some brother Theo to whom he had promised to write his intentions as Van Gogh did, save that I have the fear that the explanations would result in confusion worse confounded. Better, maybe, to leave the sub-conscious to deal with the sur-real unperturbed by pedestrian reason. Or, in the case of John Tunnard whose art I surmise (and in face of such a complete breaking away from the traditions as we have in his art, one can but surmise) leaves super-reason to move in realms of pure mathematics. Einstein could probably tell him where he was right or wrong; I treat his work purely as decoration for an age of physicists wherein all the world's a laboratory and all the men and women merely atoms.

At the other extreme of the artist's intentions and methods I would place the picture I have chosen as my "Picture of the Month": Birket Foster's "The Young Marksman." In face of the art of Birket Foster the modern superior person becomes very superior indeed. The suggestion that it is art at all almost shocks him. This particular picture I saw at Newman's Galleries, which have been recently enlarged and which have often shown outstanding specimens of Birket Foster's work. It was recently bought at Christie's and, as always with the work of this artist, fetched a

very high price. Indeed, Birket Foster has invariably commanded high prices in the sale-room, and has never suffered the slump in reputation which so many Victorian painters have undergone. Ruskin praised him, even though he took him to task for occasionally mistaking "mere spotty execution for finish"; many museums have good examples of his work; and private collectors are faithful to him despite all changes of fashion.

"The Young Marksman" shows all his characteristic features and his unmistakable technique. Here is the group of rustic figures set by a stile in a wide landscape which looks across the Weald to the blue line of distant hills; here are the cumulus clouds wonderfully lighted; here is the foreground in which every grass and herb is a tiny naturalistic study. Everything is painstakingly depicted in that typical stipple of water-colour in which he excelled. Everything is put in, or at least everything which is relevant to his purpose and scheme. Nothing is slipshod or merely suggested. If a child is wearing a pinafore it is shown in exact detail; if ivy climbs the tree-trunk it is recognisably ivy on an obvious tree-trunk. If you are botanically knowledgeable you can probably name the species of ivy and the tree.

All this may be out of fashion among the artists and critics who prefer the ivy, the tree, the child and the pinafore to be suggested by evocative forms and shapeless splashes of colour not their own but the artist's. Take, for example, the recent water-colours of Anthony Gross showing at the Leicester, or—further to the left—the pictures of George Hooper at Wildenstein's. Gross in a clever shorthand of form sketches figures and houses, trees and animals. These thin ink outlines (even when they do outline, for they often just show a few accents in suggestive scratches) give the form. Over the surface thus accented Gross puts an equally non-naturalistic wash of tones, purple-blues and yellows, which give tonal meaning in the same non-naturalistic though suggestive manner as his linear forms.

George Hooper's work is much more violent in its colour, more hit-and-miss in its forms. The violence and the emphatically non-realistic forms give the pictures a consistency of their own, and constitute a highly individual statement of Mr. Hooper's "notion of nature," to quote Reynolds' phrase. All details are left out. The sky is conveyed by a series of shapes in violent purple like the barrage balloons with which we became altogether too familiar. To Mr. Hooper these are clouds. The splash of colour put with each may or may not conform to its outline. Similarly with trees or buildings, figures or the objects of still life.

Here, then, are three ways of expressing a visual thing, or rather three degrees of verisimilitude in expressing it. Each has the basically aesthetic virtue that the painter has consistently followed his particular manner throughout the whole work and created a synthesis, and established a style. In catholic appreciation I can accept them all, though the subtlety of Mr. Hooper's posturesque interpretation strikes me as being comparatively crude. Why then—and my question is posed to the superior person to whom Birket Foster is anathema—should the Victorian's method be thus taboo? There is, I know, one answer: that the representation of nature in all its details refers one too emphatically to the surface appearance of things and does not release the mind to the appreciation of their purely aesthetic qualities and interrelationships. There is the allied one that Birket Foster, putting in as many details as Nature herself, does nothing to clarify our sight into vision. Modern art has been largely an insistence upon certain aspects at the expense of others. It claims that in the painting it deems "old-fashioned" and damns as naturalistic one cannot see the wood for the trees. "Everything that nature does she somehow overdoes," says Noel Coward in an incisive *mot*, and the painter who represents nature with the painstaking verisimilitude of a Birket Foster is accused of overdoing things in exactly the same way.

All that is at least arguable, but it does not make Birket Foster a bad painter. On the contrary he is a very good one, able brilliantly to manipulate his medium in the manner he desires, to organise the innumerable details of his picture into an interrelated whole with a hierarchy of interest and values. That he chooses to paint like William Hunt and not like Picasso does not make him either good or bad. Our bright young men who demand the right of absolute anarchy for an artist in manner and matter are hoist with their own petard: wonderful as it may be to see clouds like so many sausages and barrage balloons errant they must give an artist the right of that originality which sees them as clouds. There is, indeed, something paradoxical in granting to art every liberty except the liberty to be normal; or that it can put anything in—even two faces on one person—but that it must not put everything in. "*O Liberté que de crimes on commet en ton nom!*" cried Madame Roland from the tumbrel; and it is so often those who have striven

for freedom who find themselves en route to the guillotine, and more often still those who espouse her cause who pull the lever and let fall the blade.

So if we grant to, say, William Scott the right to paint his "Girl in Yellow" at Browse and Delbanco's without a nose, we might at least grant to Birket Foster the same right to paint his "Milkmaid" at South Kensington with one. Nor does it matter that his pictures "tell a story": that other bane, so it is said, of the art of his period. At we more caught up in the narrative value of this group of children playing in "The Young Marksman" than in Leslie Hurry's macabre "City of Flight" where one drags the mind back from fascinated and puzzled consideration of the significance to the visual conception of the woman who is half a bird amid a world of cages? Whistler, asked what was the story behind his "Girl in White," retorted: "It represents a girl dressed in white standing in front of a white curtain." Birket Foster might with equal lucidity say that this picture represents a group of children at play in an open landscape. Everything then depends upon how Whistler organised his factors and how Birket Foster organised his.

Let it be granted that according to our contemporary standards he put too much in, and that since his day art has striven manfully to leave many things out. All this is largely fashion. The classical English water-colour painters invariably were interested in details, as a visit to the fine exhibition at the Leger Galleries reveals. Here De Wint and Dayes, Cotman and Rowlandson and a score of others are represented; and although the accent is on landscape, as it usually is with water-colourists, the love of detail for its own sake marks a great number of the works. Marks but does not mar; for the artist thus intrigued gives himself the further problem of establishing values as between the many things he chooses to include. The goodness or badness of a picture depends very often upon just how well he does this. Impressionism calling in the aid of light to solve this problem became almost too easy a way out, but, of course, it created its own difficulties.

One met it again at the Exhibition of recent works by Victor Pasmore at the Redfern Gallery. Pasmore has always been a "leaver-out." His Impressionism at the beginning was of a kind which gave no compensating brilliance of colour, and if one excepts "The Flower Barrow" painted some time after 1938 he seldom has wooed us with brightness. Contours tended to lose themselves in an all-enveloping haze, and in most of his pictures there was no sharp contrast of tone to excite us. He was a quietist, experimenting with the mannerisms of various painters and schools ("As to influence," he wrote to one critic, "believe me I have tried my hand at everyone"); but he had a distinct personality which moulded those influences as surely as they moulded him.

His new canvases remain experimental: we still cannot tell which way he is going. He still uses an obliging mist to blot out details, but he breaks through this with occasional patches of dark tone which contradict its natural meaning. In these new paintings he has added arbitrary passages of Pointillism, flecking in trees or foreground by this convention. The result is lyrical and interesting to the student and connoisseur, but we find ourselves troubled a little by this inconsistency of method which disorganised the picture. No picture should make us say as we look at it: if this then not *that*; even though the result be as charming as "The Thames at Chiswick; Sun shining through the Mist," which has been bought for the National Gallery of Victoria by the Felton Bequest.

But it may be that in this age of anarchy "a foolish consistency is the hobgoblin of little minds" against which Emerson warned us, and that the modern passion for freedom forbids it.

Mention of the Felton Bequest—that munificent gift to art which, left to the Melbourne Gallery, promises to make it one of the most important collections anywhere out of Europe and America—takes one to Tooth's where a very fascinating Gainsborough, "A View at the Mouth of the Thames," is showing which has also been acquired by the Gallery from this Fund. It is a surprising work for Gainsborough: yachts and water and open sky, groups of figures on the quayside at the water's edge. Delightful, airy, and with all his brilliant powers of observation and his swift painter's touch, as in the tiny ripple of water catching the light at the prow of the boat.

At this exhibition, too, you can pursue this study of how much to put in, or leave out. A Boudin "Port of Bordeaux," with, for Boudin, innumerable details, a Vuillard, "La Fenêtre Ouverte," with details lost in the blaze of light; a family group by Gainsborough's own master, "The Grant Family," with most exact studies of every point of dress, every point of the accessories. So may we grant every artist his right to choose his own way and not measure any man by another's yard-stick?

INDIAN ART—Introductory Article¹

BY VICTOR RIENAECKER

IT is difficult for anyone brought up in the Western tradition to appreciate more than superficially the art of India. Sri Aurobindo has said, "An inability to understand the motives and methods of Indian art and a contempt of, or repulsion from, it was almost universal till yesterday in the mind of Europe." And yet there was a time when Europe and Asia could and did actually understand each other very well, as the late Dr. Ananda K. Coomaraswamy has pointed out. This mutual understanding existed during early Christian days. Some Oriental factors in the European tradition were derived from Neo-Platonic and Arabic sources. But while Asia has always remained herself, Europe changed during the Renaissance period. So that European art can be said to be of two different kinds; the one, early Christian and Scholastic; the other, Individualistic and Romantic. The former was essentially inward and spiritual; the latter outward and material. Since the extroversion of the European consciousness, it has become more and more difficult for European minds to comprehend the Asiatic aesthetic viewpoint. Those Westerners who wish to understand Indian art need first of all to emancipate themselves entirely from their innate tendency to make likeness to Nature the measure of artistic merit. Imitation of Nature gets us nowhere, for an illusion is not more intelligible than the natural object it mimics. Indian art must be recognised as an interpretation, never as a mere recording. It must be judged by the criteria of its own inner energy, vitality, unity, grace, and the like, never by its resemblance to outward fact. Professor Masson Oursel has pointed out (*Une Connexion dans l'Esthétique et la Philosophie de l'Inde*) that Indian art aims at something quite other than the copying of Nature. If here and there a relief or a painting exhibits some feature drawn from life, it is only accidentally that the artist has, in spite of himself, transcribed something from actual Nature; and this is always the least significant part of his work. The only Indian art of primarily representative interest was portraiture; and portraiture was practised mainly by amateurs. But even the best portrait painting required a mental visualization only less formal than that of the hieratic work. Dr. Coomaraswamy held that portraiture rarely rose above an erotic purpose or content, and that it was of merely personal and ephemeral value, without ultimate spiritual significance. But this is rather too indiscriminating a judgment; for the best Indian portraits exhibit something more of the subtle soul of which the personality is at once the mask and the index than Dr. Coomaraswamy allows.

In the same way that Islamic aesthetics cannot be fully understood except by one steeped in Arabic philosophy and familiar with the literature on calligraphy, poetics, and music, so few can hope to understand Indian aesthetics without acquaintance with Sanskrit.

The first thing that strikes one about Indian art is its obvious symbolic character. Naturalism is antipathetic to all religious art; in fact, to any kind of real art. This explains the traditional Islamic interdiction of the representation of all living forms and its purely aniconic character. The Muhammadan doctors regarded the imitation of life as a blasphemy, inasmuch as such representation is a kind of pseudo-creation and therefore a mockery of God who alone gives life. The representations of living forms met with in Indian or early Christian iconography do not really infringe this rule, for they are not a mimicry of natural species. They are a way of worshipping the phenomenon of life, man's language about God and God's creatures. Although we are only too well aware of the fact that "nothing true can be spoken of God," that He is nameless, and that "there is no knowing Him by likeness," yet it does never trespass God's dignity when we speak of Him, or see of Him, or taste of Him, using human expressions or other images, as all the saints and seers have done who have directly experienced Him. Says St. Thomas (Sum. Theol.), we are compelled to make use of name and form, being "permitted to use the names His saints have called Him by"; and "it is in no wise contrary to truth for intelligible things to be set forth in scripture under sensible figures, since it is not said for the purpose of maintaining that intelligible things are sensible, but in order that properties of intelligible things may be understood according to similitude through sensible figures."

It is the function of the highest art to unite perfectly the two worlds of the body and the spirit. A few seers do not need the bridge from the seen to the unseen, from earth to heaven. "The

contemplative," says Dean Inge, "who aspires to the vision of God, discards one image after another, and at last, it may be, achieves his desire to apprehend spiritual reality 'without images'." It is true, there are those, like St. Augustine, who have earned the right to say "All scripture is vain"; who, by renunciation and devout contemplation, have achieved the direct contact with God without means. For these there is no occasion for art; the end of art having been accomplished. But, to those on the hither side, the means of transport must not be denied. These humbler souls, as Meister Eckhart understood, must be shown their God anywhere and everywhere and in everything. "Man is a barbarian, still in the wilds, a child," "finding God in one way rather than another . . . is not the best," "we should be able to enjoy Him in any guise and in anything, whate'er it be," "I am come like the fragrance of a flower," "any flea as it is in God is nobler than the highest of the angels in himself." Thus the work of art, man's "creature," is the symbol "not functioning only as means to recognition, but as means to communication and to vision." The Muhammadan prohibition refers only to such naturalistic representations as could theoretically function biologically on the Judgment Day. But neither the Indian nor the early Christian icon can, by any stretch of the imagination, function biologically, "cannot be thought of as moved by any other thing than its form"; and thus each can be regarded rather as a kind of diagram expressing certain ideas, than as the life-like image of anything moving upon earth.

The marked formal element in Indian art is the result of a highly specialized mental activity (*citta-sanna*). All the arts (*silpa*) are produced for the mind and the understanding; subtract the mind, and the eye is open to no purpose. The maker of an image, by the practice known as Yoga, eliminates the distracting influences of fugitive emotions and creature concepts, self-willings and self-thinkings, and proceeds to visualize the form of some aspect of God described in a canonical prescription, so that his mind then "pro-duces" or "draws" this form to itself as though from a great distance. This technique of "attracting form" (*a-Karsati*) to itself has the same dual significance which is found in English "draw," as (1) to drag, drag toward or together, attract; and (2) delineate, draw up, compose, put in due form. A remarkably suggestive use of English "draw" in this sense occurs in Böhme's *Mysterium Pansophicum*, iv, 2, where the formative aspect of the creative will (of God) is rendered in Earle's version as "the desire in a stern attraction . . . And it draws magically, viz., its own desiring into a substance." It is thus that the Indian artist realizes complete self-identification with his subject, "even in the case of the opposite sex or when the divinity is provided with terrible supernatural characteristics." The form thus known in an act of non-differentiation, being held in view as long as may be necessary (*evain rupain yavad icheati tavad vibhavayet*), is the model from which he proceeds to execution in stone, metal, pigment, or other material. The principle here involved is that "true knowledge of an object is not obtained by merely empirical observation or reflex registration (*pratyaksa*), but only when the knower and the known, seer and seen, meet in an act transcending distinction (*anayor advaita*)." In other words, "To worship any Angel in truth, one must become the Angel." In the *Brhadaranyaka Upanisad*, it is written "Whoever worships a divinity as other than the self, thinking 'He is one, and I another,' knows not." Thus whatsoever may be the Indian artist's chosen or appointed theme becomes for him for the time the single object of his concentrated attention and devotion. Only when it has become for him an immediate and vivid experience can he proceed to state it authoritatively from knowledge. Even when a horse is to be modelled from life, or a portrait painted, we still find the language of Yoga employed: "having concentrated, he should set to work." In this wise, early Christian and Indian art meet on common ground. The European scholastic parallels are frequently very close. Eckhart confesses "What I say springs up in me, then I pause in the idea, and thirdly I speak it out." He also tells of the carpenter who "first erects the house in his mind." Some entire passages of Eckhart read like direct translations from Sanskrit. Dante, likewise, declares "Who paints a figure, if he cannot be it, cannot draw it."

The whole basis of Indian art-works, perfectly conscious and understood, is spiritual and intuitive; and, in order to appreciate it, the ordinary European must forget the Western traditional approach and stand free of all prejudice willing to face an entirely different prospect of artistic vision, imaginative power, and mode of self-expression.

¹ Illustrated articles on Indian Architecture, Sculpture and Painting will appear in subsequent issues of APOLLO.—Editor.

THE DRAWINGS OF VAN GOGH

BY HORACE SHIPP

NOT the least fascinating aspect of the great Van Gogh Exhibition arranged by the Arts Council at the Tate Gallery is the collection of eighty of the artist's drawings, shown chronologically so that we can watch the development from those first clumsy stumblings after form made whilst he was still consecrated to the life of an evangelist in the Borinage to the final achievement as a pure artist at Arles, St. Remy, and Auvers-sur-Oise. Any artist's drawings tend to be a thinking aloud as it were, and in the case of Van Gogh, the most personal and extrovert of all artists, they add enormously to our knowledge of his aims. Those aims with Van Gogh are of two kinds. On the one hand there is a baffling element of mysticism, a search for some reality—dare we call it God?—which would unite man and nature as aspects of one creation. On the other stands the search for a satisfying technical means of expression; a search which led him to the older generation of the Dutch painters of his time, to Millet, to Delacroix, to the Impressionists, to the Japanese, and even to the popular journalistic engravers of the illustrated papers.

Out of this eclecticism, pursued with the wonderful humility of a man willing to learn of any so only that he could find a language in which to deliver his message, came his own highly individual style. It came from his spiritual integrity, from a flame that burned within him so fiercely, so concentratedly, that it fused all elements into one glowing mass, and ultimately destroyed the crucible of his tormented body. One of the world's greatest individualists he was nevertheless unselfconscious and profoundly humble. "To die to oneself," that phrase he culled from Renan which so deeply influenced his life, was an aesthetic as well as a spiritual creed, and in his art as well as in his spirit he had the satisfaction which all mystics know of immensely enriching his life by losing it.

One of the most interesting facts about Van Gogh is that he never did what he set out to do. His first impulse in art was towards humanity. "I want to paint humanity, humanity, and again humanity," he cries. He never truly succeeded. If anything he succeeded less and less as he went on. Trees and flowers, the wonder of growing corn, the sun in the sky, the chair in his room, all these yielded their secrets more and more; humanity receded.

He begins his drawings entirely with people. They are invested with a fierce passion of pity. Van Gogh loved mankind and he took up his pencil and chalk in an attempt to express that love. His early tentative and naive drawing of miners going to work need only detain us as an indication of the direction he was taking. "I feel the need of studying the drawing of figures from masters like Millet, Breton, Brion or Broughton or others." That was in 1880; but little more than a year afterwards he is drawing the "Peasant with a Sickle" and the growth of his power of draughtsmanship is remarkable. There is the promise of mastery in the way the stresses of the body in action are indicated, the pressure of the feet on the earth, the strain and swing of the arms.

Throughout all this early Dutch period it is this human side which holds him. Everything he draws is invested with that poetry of pity. The old, the sad, the downtrodden, the lonely: these are his subjects. The emotional quality is so great that we are in danger of forgetting his achievement in technique. In those years he made the drawings "At Eternity's Gate": an old man seated with bowed head, his clenched hands pressed against his hidden eyes. In the last year of his life he made a painting from this eight-year-old drawing, but it remains a picture; there is no conviction save of the beauty of painting. "How beautiful is such an old workman, with his patched fustian clothes and his bald head," he had written when he made the drawings. That passion by the time he is making the ultimate painting has moved to the living phenomenon of cypress trees. "The cypresses are always occupying my thoughts."

So the drawings of that later period are almost all of trees, of plants, of the park, of the hospital, with no figures or figures of such small scale that they are only a part of the design. The life he had once sought in the stance of peasants at their work, of a woman washing her earthenware, of old men and women in the almshouse, or the potato-eaters at their meal, is now found in the surge upwards and outwards of branches and foliage, the radiation of growth. By this later time Van Gogh has not only been driven by his own inner urges to take up new subjects but by his search for a method to express them in his own highly individual technique. The black and sepia chalk drawing with the high lights brought out in white chalk has given place to the reed pen. With thousands of short, swift lines the ever-changing directions of the growth are expressed so that the volumes emerge. Sometimes he makes these lines with curves and there are occasions (as in the "Cottage and Cypresses") when they lose strength and become slightly sentimental. At their best, however, they are



Drawing by Van Gogh

worked into a synthesis of form as the broken colour touches of the Impressionists were, and they convey the form and the inward life of the plant with a vibrancy, a sensitive vitality which more solid methods would inevitably lose.

Before he arrived at that ultimate method, however, Van Gogh had travelled far. From 1883 until 1885 he still was primarily concerned with the human. These people and the earth are one. As he writes of the "Potato-Eaters": "These people have dug the earth with those very hands they put in the dish." His studies for this, his most ambitious work of the whole Dutch period, and his other drawings of the peasantry made at this time are all in black chalk. Bold and strong they are impressive in their feeling of *terre-à-terre*, but in sheer draughtsmanship Van Gogh seems never to achieve truth to proportion in the human figure. The element of caricature in the coarse faces, the gnarled hands, the ungainly poses, gave him the quality of reality which he sought, however, a more important thing to him than the orthodox methods of foreshortening and anatomy.

In the third period, in Paris, denied the peasant type which interested him, he turns to buildings, to street impressions, and to flowers. Except the flowers, all this was not for him. His careful studies of the city are surprisingly realistic and, for him, tame. Pen and coloured chalks on slightly tinted paper, bare trees daintily etched against the calm skies: everything confesses the new Japanese influence which ever after is in his work. How often does he throw the single bare branch of a tree right across his drawing in the Japanese manner; how often have recourse to the weeping ash or other such trees beloved by the Japanese.

When Van Gogh left Paris and went south nature completely triumphed. True there are portraits of his little circle there, but one feels that his passion for the sun and the trees, the corn and the wide landscape has all his heart. Only the project for "The Sower" reminds us of the old days when he drew "humanity."

Pen or reed pen and Indian ink seem now to be his favourite medium for the drawings, and that method of short vibrating lines, of stipple, and broken crescent shapes to convey both tone and form. In this period he manages to make even the black and white drawings strangely lush. The paintings are sometimes almost too emotional, but the drawings reveal that Van Gogh is intellectual as well as inspired. The drawing for "Cornfield and Cypress" shows that in a medium of ink and lead pencil Van Gogh could record exactly what he wanted for his ultimate picture. How brilliantly he puts in those growth lines which obsessed him, the differing textures of rock and waving corn, of cloud and hill! In face of such drawings it is difficult to remember that this was accomplished only four years after Van Gogh had left Holland.

Let it be granted that in face of the eternal values of great art it should not concern us that the artist practised for so short or so long a time, but that it is the result alone which has significance. Even on that showing we need make no apology for the absolute achievement of Van Gogh at his best.

ENGLISH PISTOLS OF THE XVIIth CENTURY

PART II

BY J. F. HAYWARD

THE earliest English flintlock pistols are recognisable by the fact that their locks work on the same principle as the Dutch snaphaunce, that is, with the sear moving horizontally, passing through the lock-plate and engaging the tail of the cock when the piece is cocked. This system can be seen on the pistol illustrated in Fig. IIIb (Part I); it did not, however, remain long in use and appears to have been replaced between 1640 and 1647 (first dated example) by the system evolved by the French gunsmiths. The pistol illustrated in Fig. IIIa (Part I), which dates from 1640-50, is equipped with this more advanced type of lock with the sear moving vertically and parallel with the lock-plate. Early versions of this lock can be seen also on the pieces here illustrated in Figs. II and III.

The task of proving gun barrels was at first the responsibility of the Armourers and Braziers Company. A reference to this proof appears in the records of the Armourers Company in an entry recording the delivery in October, 1620, to the Company of four stamps for muskets, two with P and a crown for Proof

been submitted for proof to the Gunmakers Company. Provincial gunmakers were not in any case required to submit their guns, but nevertheless the London proof must gradually have gained in reputation so that provincial gunmakers found it worthwhile to send their barrels in for proof. At any rate, by

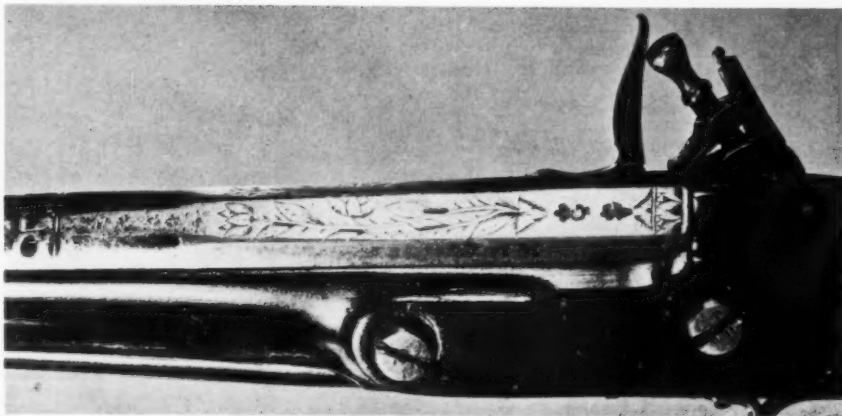


Fig. I. Detail of HOLSTER PISTOL in Fig. II

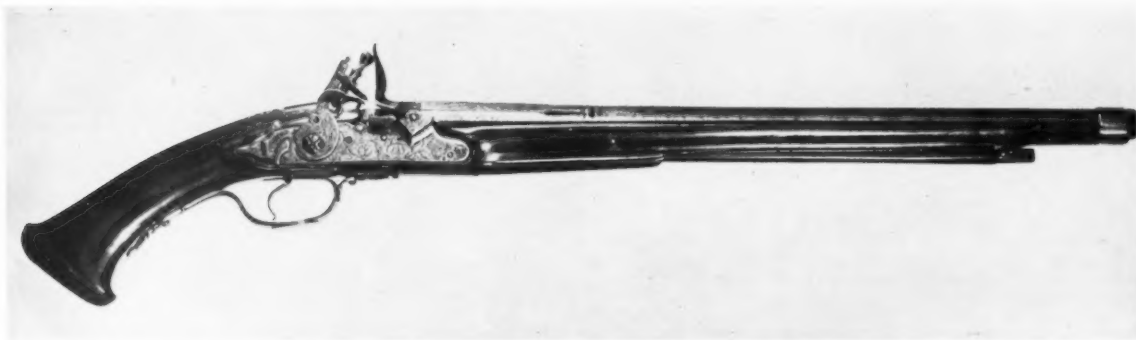


Fig. II. One of a pair of FLINTLOCK PISTOLS from the holsters of a saddle which belonged to Oliver Cromwell. The property of Capt. V. Wombwell, of Newburgh Priory

and two with A and a crown for Armourers. These stamps were made by Henry Rowland, the first of a prominent line of London gunmakers. This proof does not appear to have been applied with any consistency and no barrel bearing these stamps is known to me. One of the most important landmarks in the history of firearms in England was the establishment of the London Gunmakers Company, which received its charter in 1637. The Company was empowered to prove all firearms and to stamp those which withstood the proof with their view mark. The new proof-marks introduced in 1637 consisted of two stamps, the first with the letters G P crowned, the second with the letter V crowned. These stamps are often found in association with a third consisting of the barrel-maker's initials. On the other hand, the absence of the proof-marks from a pair of English XVIIth century pistols does not necessarily imply that they must have been made before 1637. In the first place it was not till 1672 that, by a further order, the sale of all firearms in London or within ten miles of the city was prohibited unless they had

the end of the XVIIth century the London proof seems to have been applied generally throughout England.

In Fig. I is illustrated a detail from a holster pistol, dating from the period 1640-50, in which the earliest form of the London proof-mark can be seen. Both the pistols illustrated in Fig. III (Part I) were stamped with this proof and must therefore be dated after 1637.

The pistol illustrated in Fig. I, of which a full-length view is shown in Fig. II, represents a high standard of achievement—not on account of its ornament, but its elegance of form. It is one of a pair of holster pistols at present on loan to the Temple Newsam Museum, Leeds. According to tradition, these pistols, together with the contemporary saddle and holster which accompany them, belonged to Oliver Cromwell. The period of their manufacture appears to support this tradition. These pistols show a certain advance against those illustrated in Part I, since the barrels and locks are engraved with a rather timid design of tulips and foliage, a design which was a usual feature, not only

APOLLO

of gunmaker's but also of silver-smith's ornament of the second quarter of the XVIIth century. The stocks, as in the case of fine wheel-lock pistols of Dutch or West German origin of this period, are of ebony.

Engraving of a modest character also appears on a pair of pocket pistols, one of which is illustrated in Fig. III. The mounts, consisting of pommel, ramrod pipe and forend, are of silver. The pommel is engraved with a Tudor rose, a somewhat unexpected survival for the middle years of the XVIIth century, and with conventional foliage. The forend and the lock-plate are engraved with the design based on the tulip, a decorative subject which seems to have reached England from Holland early in the XVIIth century. The engraving cannot be described as other than coarse. In comparing these English pistols with fine French pistols of the second quarter of the XVIIth century, with for instance the superb pair by Le Conte of Paris in the Wallace Collection, Nos. 867-890, it must be remembered that French gunmakers had been making fine arms for nearly a hundred years, whereas English gunmakers were only now beginning to produce fine—as opposed to service—arms.

The pistol in Fig. III is signed "Nicholas Edens" on the barrel and, since it has no proof-marks, its maker must have worked in a provincial town. It will be noticed that the "dog" safety catch on the lock of the pistols in Figs. II and III is smaller than in the case of that in Part I (Fig. IIIa) and does not project beyond the margin of the lock-plate. It may well have been designed in this form with a view to facilitating the removal and return of the pistol to the pocket or holster. Further indications of the early date of these two pistols are the flattened butt of oval section, and the strongly-developed "peascod" form of the frizzen. Both of these characteristics disappeared during the third quarter of the XVIIth century.

The presence of the frizzen spring outside the lock-plate on the pistol in Fig. III indicates a later form, probably nearer 1650 than 1640.

The detached flintlock illustrated in Jackson and White-law¹ is a useful documentary piece; it is signed "H. Crips" and dated 1647. It has a dog-catch similar to that on the pistol illustrated in Fig. IIIa (Part I) and has the flat face which is an unmistakable indication of the earliest period of the flintlock. English pistols of this date are of the greatest rarity; two others with the typical features of flat lock-plate and oval butt are illustrated in the literature of the subject, a pair by William Parkett of London at Skokloster² and one in the George Collection, signed by Ed. Nicholson.³ Examples also exist in the Scott Collection at the Glasgow Art Gallery.

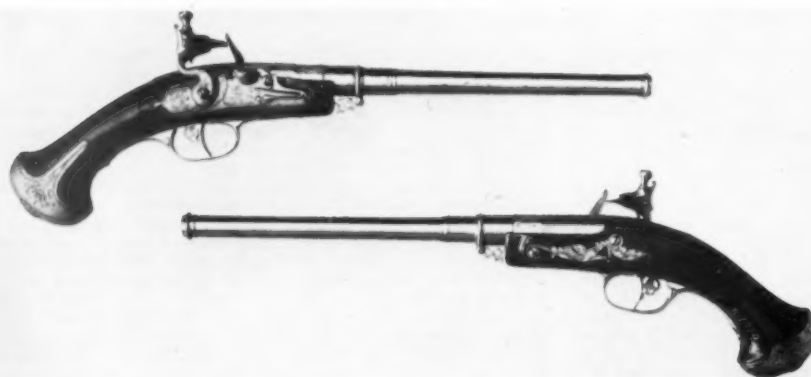
Towards the middle of the XVIIth century a particular form of rifled breech-loading pistol was introduced in England which seems to have enjoyed considerable popularity,



Fig. III (top).
POCKET PISTOL
signed on the barrel
"Nicholas Edens," c. 1640-50.
Mark Dineley Collection

Figs. IV & V (centre).
DETAILS OF
SCREW-BARRELLED
HOLSTER PISTOL
signed on the barrel
"Harman Barne, Londini,"
c. 1650
Private Collection, Stockholm

Fig. VI.
PAIR OF
HOLSTER PISTOLS
by Hewse of
Wootton Bassett,
c. 1650-60.
Tojhus Museum, Copenhagen



ENGLISH PISTOLS OF THE XVIITH CENTURY

since, of the surviving examples dating from the third quarter of the XVIIth century, the majority are of this type. George⁴ quotes a number of contemporary references to these pistols, which were known at the time as "screwed horsemen's pistols." The earliest reference he gives appears in Plot's *History of Staffordshire*, Chapter 9, where it is recorded that Prince Rupert fired at and hit the weathercock of the steeple of St. Mary's Church, Stafford, on September 13, 1642, "with a screwed horseman's pistol and a single bullet." He regards these pistols as the normal equipment of officers of Horse during the Civil Wars. Those I have seen have all appeared to date from after, rather than before, 1650.

Contemporary portraits provide the best indication as to the type of weapons which were actually in use at any period. In the large collection of photographs of portraits in the Library of the National Portrait Gallery, there are a few which show firearms of the XVIIth century, as follows: (1) Portrait of a boy holding a wheel-lock pistol, probably French, with plain walnut stock: about 1625, original at Welbeck Abbey. (2) Portrait of Robert Devereux, third Earl of Essex, by William Dobson; he holds a wheel-lock pistol, the stock inlaid with cut silver sheet, similar in form to the type produced in Western

been published appears to be of later date than the Battle of Naseby, and the traditional account may therefore be unreliable.

The earliest example of this class of pistol that I can illustrate is one of a pair, signed "Harman Barne, Londini," preserved in a private collection in Sweden. They date from about the middle of the century and are remarkable, not only as early examples of rifled screw-barrelled arms but also because they anticipate by some forty years the box-lock found on the Queen Anne type of screw-barrelled pistol of the end of the century. Two views of one of these pistols are shown in Figs. IV and V. Not one of the pistols illustrated in this or the preceding article could fairly be described as a luxury piece such as had long been produced on the Continent. This pair by Harman Barne are finely ornamented on both barrel and mounts with panels of gold azzimonia, closely resembling the work found on fine French pistols of this period. As far as I know, Barne was the only English gunmaker to make such ambitious use of this attractive but difficult technique of ornament. In the Scott Collection, bequeathed to the Glasgow Art Gallery, there are a number of early English firearms, including a screw-barrelled carbine signed "Trulocke, Londini," which also probably dates from before the middle of the XVIIth century. It resembles the Barne pistol

Fig. VII.
SCREW-
BARRELLED
HOLSTER
PISTOL
signed
"Ed. Nicholson,
Londini,"
c. 1660-70.
Mark Dineley
Collection



Germany or Alsace: about 1645, original at Knole. (3) Portrait of Sir Charles Lucas, ob. 1648, holding a wheel-lock pistol, apparently Dutch or German and similar to the pair M.632, 632a in the Victoria and Albert Museum: about 1645, original in the National Portrait Gallery. (4) Another portrait of Sir Charles Lucas showing him similarly armed: about 1645, present whereabouts unknown. (5) Portrait of Cornet Joyce by William Dobson, holding a flintlock pistol: about 1660. The pistol also appears to date from about 1660 and the traditional ascription to Cornet Joyce is of doubtful validity. (6) Portrait of Cornet Joyce, painted about 1670, showing the subject in dress of that date but holding a lobster tail helmet and a flintlock pistol with inside frizzen of about 1640. Though painted so much later, it is evident that this picture commemorates some incident in the Civil Wars. The whereabouts of these last two portraits are unknown. These few portraits do not provide a body of evidence on which it is possible to base any definite conclusions; it is however clear that wheel-lock pistols were still in use for officers during the Civil War period. On the other hand the two portraits which do depict flintlock pistols are actually later in date than the Civil War and may not therefore accurately represent the weapons in use during that period. Another piece of evidence, which is adduced by George, is that the pistols said traditionally to have been left behind by King Charles and Prince Rupert after the Battle of Naseby at Wistow Hall are screw-barrelled flintlock pistols. The pistols preserved at Wistow are in fact screw-barrelled, but the single example of which an illustration has

in the unusual feature of the forestock which is attached to the barrel and comes away with it when the latter is unscrewed. This feature is not found on the later screw-barrelled arms which are described below. The cocks on both the Barne pistols and the Frulesker carbine, though they have rounded faces, are of very early form.

In Fig. VI is illustrated a slightly later pair of screw-barrelled pistols signed by R. Hewse of Wootton Bassett, now in the Tojhus Museum, Copenhagen, No. B.1019/20. While the oval pommel is an early feature, the locks are slightly more advanced than those on the Barne pistols. They can probably be dated to the decade 1650-60. Another pair of very similar screw-barrelled pistols by this same gunmaker is preserved in the Waffensammlung of the Vienna Kunsthistorisches Museum.⁵ They are of fine quality and it is quite remarkable that firearms produced by a gunmaker working in so obscure a town should have found their way so far afield; the more so as Hewse is not to my knowledge represented by any piece in a public English collection, nor does his name occur in auction sale records.

Before dealing with the technical qualities of these pistols, I must refer to the other early examples illustrated in Figs. VII and VIII. The pistol by Ed. Nicholson in Fig. VII and that by Fisher in Fig. VIII date from about 1660 and 1670 respectively. The Nicholson pistol still has the dog safety catch, and represents, in the band of fluting running around the pommel, a fashion which seems to have been confined to the third quarter of the century. Both have the later rounded form of pommel. All

Fig. VIII.
SCREW-BARRELLED
HOLSTER PISTOL,
signed "Fisher," c. 1670-80.
Victoria and Albert Museum



these pieces have steel mounts slightly engraved with stiff conventional flowers and foliage. While all have side-plates, this mount is seen on the Hewse pistols in its earliest flat form, inlaid flush with the wood of the stock. The side-plates of the other two have a rounded surface standing out from the wood stock. In Figs. VII and VIII it will be seen how the side-plate gradually developed towards the serpentine form which became universal during the later decades of the XVIIth century. In the quality of the engraving, there is no doubt that the English gunsmiths fell behind their French contemporaries. The latter were materially assisted in their development of attractive and well-designed ornament by the excellent series of designs for gun ornament published in Paris by Francois Marcou, Jean Berain and Thuraime et Le Hollandois between 1655 and 1660. The English gunsmiths long continued to be satisfied with their uninspired tulips and sparse floral scrolls.

The Nicholson pistol has a stock inlaid with silver wire, a form of ornament which had long been familiar in France and which persisted in England until the end of the XVIIIth century. In this case the inlay is restricted to a few scrolls round the thumb-plate and the side-plate.

As the story of Prince Rupert indicates, these screwed pistols were exceptionally accurate weapons. They were rifled and unscrewed at the breech in order to render possible more accurate loading and the use of a ball which would take the rifling effectively. They have a small bore, about .5 in., and take a very heavy charge. The chamber is about the same size as that of a modern Service rifle. In order to provide for the heavy charge, the walls of the barrel are much heavier than those of contemporary muzzle-loading pistols; the reinforce has, in the case of the Nicholson pistols, a thickness of $\frac{1}{8}$ in. It has been credibly suggested that, profiting by the discovery that velocity gives penetration, these pistols were designed to pierce the so-called bulletproof breastplates still worn by the cuirassiers. They were doubtless capable of doing so.

Technically, these mid-XVIIth century pistols were more efficient than the firearms produced up to the end of the XVIIIth century. During the hundred years from about 1680 to 1780, there seems to have been little interest in devising pistols which could achieve high velocity and therefore accuracy and power of penetration. These screwed pistols were, of course, cavalry arms and the reason for their desuetude may have lain in an alteration in the tactical handling of mounted troops in favour of charging with the sword rather than long-distance firing.

These pistols have two further common features which mark them out as horsemen's pistols. Firstly, the link securing barrel to breech, so that the horseman could unscrew the barrel of his pistol without the fear of dropping it and losing it. Secondly, the heavy rim around the muzzle, designed to prevent the end of the barrel from cutting into the bottom of the leather holster.

The origin of these pistols is sometimes attributed to France, but no convincing reason for doing so has ever been adduced. They must have been considerably more usual in England than

in France. In his great work which concerns pre-eminently French pistols, Lenk illustrates only one example of this class of weapon of French origin, signed "A. Lesconné."⁶ On the other hand, screw-barrelled pistols—though not with rifled barrels—retained their popularity in England throughout the XVIIIth century.⁷ Until some definite proof to the contrary is forthcoming, I see no reason to doubt that this form of pistol was evolved by English gunmakers in England. That the screw-barrelled pistol was not particularly popular in France can be deduced from the fact that the series of designs published in Paris, which include details of mechanism, do not depict a single example of this type, while the mechanism of the double-barrelled Wender pistol is carefully shown.

¹European Hand Firearms. Pl. 28. Fig. 49.

²Lenk. Flintlock. Pl. 64.

³George. English Pistols and Revolvers. Pl. II.

⁴op. cit. P. 17-20.

⁵Inventory. No. A.2006-7.

⁶op. cit. Pl. 54-3.

⁷See "English Screw-barrelled Flint-lock Pistols." APOLLO, November, 1944.

THE PARKER GALLERY.

If Print collectors, veterans or beginners, do indeed ever require encouragement, the booklet recently issued by the Parker Gallery—the *doyen* of printsellers—offers an irresistible stimulant. The booklet traces the history of the business from the commencement by its astute founder, Henry Parker, in 1750, the century associated with the enduring names of famous collectors.

The selling of prints is not the sole preoccupation of the firm, and amongst the many notable commissions they have been entrusted with was the furnishing of coloured prints for the Royal suites on the world voyage of H.M.S. *Renown*, and their loan of contemporary pictures aided the precise restoration of H.M.S. *Victory*. The variety of choice of collector subjects in the Gallery seems unlimited, reproductions in the booklet depict scenes of Old London, sailing ships and steamers of the Royal and Merchant Navies, historic personalities, Naval and Military battles, Colonial scenes, and the 30,000 prints in the Gallery collection cover almost any subject associated with the history and the ways of life of our forbears.

The present principal, Captain Harry Parker, is the fifth generation in line to control the business, a lineage compatible with the prints they sell.

"APOLLO" SUBSCRIPTIONS

The annual charge for Home and Abroad is £2. 2. 0 (America \$9) and orders should be placed with Newsagents or sent direct to APOLLO, 10 Vigo Street, Regent Street, London, W.1.

FURNITURE AT WYKEHAM ABBEY—II

BY M. JOURDAIN

THE greater part of the furniture at Wykeham Abbey, Yorkshire, which is illustrated in this issue dates from the reign of George III and includes some of the most finished and characteristic creations of the early part of this long reign. The pair of cases or stands for china (Fig. I) shows the cabinet-maker's use of large frets to serve as a filling for the doors and as a protection for the china in the shelved interior, and also of delicate galleries to edge the top and the open shelves. Somewhat similar low cases for china are figured in Ince & Mayhew's *Universal System of Household Furniture*, which was published between 1759 and 1763.

The commodes of this period were both "an object" to their XVIIIth century purchasers and an opportunity for the exercise of the cabinet-maker's skill in



Fig. II. MARQUETRIED COMMODE with gilt brass angle mounts, circa 1765



Fig. III. COMMODE PAINTED WITH FIGURES IN OVAL MEDALLIONS, circa 1780



Fig. I. MAHOGANY CHINA CASE, one of a pair

laying veneers of contrasting woods upon their shaped surface. In the commode (Fig. II) the top is bordered by a wide cross-banding of rosewood and inlaid with a design of husks, ribbands, and musical instruments. The oval centres of the two doors are each inlaid with a pair of ewers of classical form on a satinwood ground, inset in a panel of rosewood almost black in colour. Gilt brass mounts protect the salient angles and also the feet.

In Lord Downe's collection there are also examples of furniture in which the designers had introduced an Italian touch and lively colour effects; and it is significant that, with the exception of the Swiss, Angelica Kauffmann, almost all the decorative painters working in England from about 1770 to the French Revolution were Italians—Antonio Zucchi, Biagio Rebecca, Michael Angelo Pergolesi and Giovanni Battista Cipriani. Of this active group, two—Cipriani and Angelica Kauffmann, caught the public taste. Fuseli speaks of the "graces of Cipriani's composition, and the 'seductive elegance of his forms,'" and Allan Ramsay notes that engravings after Angelica Kauffmann's pictures sold more readily than others. The front of commodes were well adapted for the display of painted medallions, and Mrs. Montagu writes of a commode in her dressing room that Cipriani had painted four Muses on it in "his very best manner."

In the semi-elliptical commode (Fig. III) the front, which is divided by fluted pilasters, is painted on a warm light-brown ground with four graceful female figures, one playing a tambourine, another a lyre, while a third holds a ewer. On the top are smaller medallions of female figures. The ground of the commode is painted pea-green, a favourite paint-tint at this period, and the delicate mouldings are gilt. In the pair of painted side tables (Fig. IV) the top of each centres in a medallion after Angelica Kauffmann, whose modish translation of antiquity pleased "the age in which she lived and the race for which she wrought." The range of her subjects was large, and she provided



Fig. IV. SIDE TABLE (one of a pair), the top painted with a subject after Angelica Kauffmann, circa 1785

groups and single figures from history and mythology, pastoral scenes and *genre*. The subject of one medallion is Una and the Lion (from Spenser's *Faery Queen*), which was engraved by Burke in 1783, of the second, Erminia writing the name of Tancred on a beech tree, which was engraved by Sherwin in 1781. The condition of the two small painted tables (Fig. V) is remarkable. They came from the collection of Sir Samuel Scott, who possessed at Westbury a room decorated with a series of twenty panels that are said to have been the work of Angelica Kauffmann, consisting of twelve



Fig. V.
TABLE
(one of a pair)
with gilt
supports
and painted
top and
shelf,
c. 1780

Fig. VI
(right).
TABLE
TOP
painted with
a centre and
four small
medallions



¹ The house was completely destroyed by an air raid in 1941.

² She writes of Rebecca, 1790: "They [the overdoors] are beyond my expectation both in composition and effect. He is a wonderful master of light and shade and draws very finely." Blunt. *Mrs. Montagu*. Vol. II, p. 242.

³ *Autobiography and Letters of Mrs. Delany*. Vol. IV, p. 508.

BOOKS RECEIVED

- RENOIR PAINTINGS. Introduction by LAWRENCE GOWING. (Lindsay Drummond. 25/-.)
WOOD ENGRAVING. By R. J. BEEDHAM. New Edition. (Faber. 5/-.)
CHINESE ART AND HISTORY. By ARNOLD SILCOCK. Revised Edition. (Faber. 12/6.)
LES DIABOLIQUES. By JULES BARBEY D'AUREVILLY. (Elek. 12/6.)
DAVID COX. By TRENCHARD COX. (Phoenix House. 15/-.)

BUYING ANTIQUES IN CHINA—I

BY JUDITH AND ARTHUR HART BURLING

All the illustrations are of genuine pieces of the kind which are imitated

ALMOST as old as Chinese art itself is the custom of imitating the art works of earlier periods. This was not originally done with any thought of deception. Once a perfectly satisfactory form had been devised for a cooking utensil, an incense burner, a water container, or a rice bowl it was easier to continue copying it than for each generation of craftsmen to endeavour to create something new. The Chinese did not seek novelty for its own sake, and were quite content to continue making objects in forms, and with decorations, which they found to their liking.

Quite early in Chinese history, however, there arose a desire to own "antiquities." Perhaps sooner, and more strongly, than did the people of any other race, they experienced a compelling urge to collect specimens of the art works of their ancestors. When these were not available, imitations were ordered, so that in Sung times we already have records of copies being made of Shang and Chou bronzes, and of early potteries.

This tradition continued unbroken, and we find reproductions of Sung porcelains and paintings and books being made all through the Ming dynasty, and of Ming art objects during the Ch'ing Dynasty.

It should also be borne in mind that when a dynasty or a reign ended everything did not immediately change. The same artists or craftsmen continued working with the same materials, and in the same traditions, for many years. It is only by degrees that a new mode superseded an old-established one, with the result that we frequently find typical Ming vases bearing K'ang Hsi marks, or pieces of porcelain that, by all critical standards, should have been made in the reigns of K'ang Hsi or Yung Ch'eng, but which bear the Ch'ien Lung seal. Such pieces cannot, of course, be called imitations.

In the earlier periods of Chinese art, even when paintings or other objects were deliberate copies, bearing false date marks, they are still frequently beautiful in themselves, and well worth collecting, even though their actual value may be less than that of the original piece.



SOFT WHITE POTTERY JAR of the Shang Dynasty,
XIV-XIIth century B.C.

Courtesy of Freer Gallery of Art, Washington, D.C.



SQUARE TING, Bronze, Shang dynasty. Green patina.
Collection of Mrs. Otto Kahn, New York

It is only within the last few decades, and since there has been a considerable demand for Chinese pieces abroad, that the manufacture of spurious Chinese "antiques" has assumed the proportions of an important industry and obliges Chinese dealers, such as the owner of a large store on Nanking Road in Shanghai, carefully to classify all his stock into four categories, which he describes, to use his own expressions, as:

1. "Genuine old piece." Indicating period, etc.
2. "Old imitation." i.e. The piece is old in itself, but is a copy of a still older one.
3. "Imitation old." Recent copy of an old piece.
4. "New piece."

On the other hand there are small shops whose owners have very little knowledge of their wares, who have never studied porcelain, or any other form of art, but are well tutored in profit making.

We once enquired of one of this kind if he had any Ming or Ch'ing pieces. "Yes, all my things belong Mingching."

We are frequently asked how can one learn to distinguish an original piece from a later or modern copy, since both conform to the book description in respect to form, colours, symbols and marks. An old Chinese expert in Peking once gave us an excellent answer: "Yen ching yeh hsin," i.e. "With eye and heart." An accomplishment to be acquired by comparing many pieces, real and false: "Compare, compare, compare," as another Chinese expert once said; experience instructs the novice.

In many parts of China numbers of Chinese craftsmen are busily engaged making copies of antiques; in Honan, there are factories that have poured out streams of imitations of the Han and T'ang clay tomb figures and other objects that are found in the graves of that region. The exact clay of the originals is ready at hand with a supply of fine models, and the advice tendered



JADEITE FIGURE
OF KWAN YIN
(XIXth century)

Jacob Ruppert Collection.

Courtesy of Metropolitan
Museum of Art,
New York

period and impregnated with the fumes of incense.

The colours presented no difficulty; original wooden statues are repainted many times—often in gratitude by persons whose prayers in the temples have been answered—and the freshness of the paint was no hindrance any more than the imitation of worn paint. Wood, however, is a sensitive material which lends itself less readily to imitation than does stone, and it is comparatively easy to detect these imitations. Apart from a usual inferiority in the modelling of the hands and feet and hair, these new pieces feel harsh to the touch, and do not have the smooth and soft feel of the genuinely old piece.

Then, too, the colours of the copies are not incorporated into the wood, but can be scratched off. On the old ones where layer after layer of paint has been applied the colours have soaked right into the wood. On new figures the green is whitish, whereas on

by the Chinese experts previously referred to must be brought into use.

The stone heads of Buddha and Kwan Yin, said to have been broken off sculptures in the old cave temples, were made by the hundred in Peking, the right kind of stone being on the spot for use. Similarly stone carvings of horses, chariots and riders have been sold as dating from the Han Dynasty, although in this instance no such originals have ever been found. This is an example of creating a new "antique" to meet the artistic taste of the purchaser.

Sir Percival David's insistence on evidences of authenticity has caused the Chinese dealers to regard his catalogue as the *sine qua non* for business. In London in 1938, the late Mr. Brankston of the British Museum told us of an experience of his in China when he visited the porcelain kilns at Ching-têh-Chên. The director of one of the kilns had said to him: "I wish you would ask Sir Percival David next time he makes a catalogue to show pictures of both sides of each piece. How can we tell what the other side looks like?"

He regarded that as touching evidence of the man's scholarly interest in the particular type of ware he was alluding to—Ch'ien Lung porcelain delicately painted in the rare and costly manner known as Ku yüeh-Hsüan.

Two years later we met Mr. Brankston again in Shanghai, and he recalled "that chap in Ching-têh-Chên who wished Sir Percival David had shown both sides of each piece in his catalogue," and the *raison d'être*! A collection of the most perfect copies of every piece of porcelain of the Ku yüeh-Hsüan type illustrated in the catalogue came on the market in Paris. Experts were saved from possible confusion because the pieces were decorated on only one side, the other being left completely blank.

At certain times there has been a special vogue for particular types of "antiques," and elaborate plans made for the large scale production of such objects. One instance is the demand which arose in the United States for wooden statuary, and which kept a large number of wood-carvers in Peking busy turning out thousands of "Ming" statues and statuettes for several years before Pearl Harbour. They were referred to as "American dealers' cargo."

Many of them were made of old stolen telephone poles, but the more costly and elaborate ones were carved from old coffins, or the roof beams of old temples, so that the wood was of the correct

old pieces it has acquired the appearance of malachite. On old figures the white painted sections would have taken on an ivory tint, and, in general, the effects wrought by nature during centuries cannot be achieved quickly by even the most skilled craftsmen.

These wooden figures fetched fairly modest prices even when sold as original "Ming" or even "Sung" pieces, and it is when one comes to the really high-priced objects that all the ingenuity of the counterfeiter really comes into play, and here is a story of the confidence trick engineered by a "curio" dealer with a modest little business which blossomed into a substantial shop on a main street: in explanation he said that for about twenty years he had employed workmen to copy old stone carvings; in time they reached the perfection he sought and were worthy to be placed in temples outside the city. One day a monk presented himself at the hotel where an important buyer was staying, and told him of the priceless ancient stone statues that could still be found in certain temples; they were not for sale, but they should be seen by those who could appreciate their beauty. Confidence in the monk led him to be a party to what appeared to be a midnight theft, involving willingly-paid and very high bribes to the persons in charge of the various temples, and payments to all concerned and no doubt to unconcerned as well. The ruse worked perfectly and the stone statues were sold at a tremendously high figure for they were indeed beautifully made, and are still greatly admired.

Archaic bronzes are amongst the finest examples of art work in the world to-day; it is only within the present century that Shang and Chou bronzes have come on to the market. Before the Chinese Revolution it was a very serious matter to violate a tomb, and no systematic excavation could be carried on. When a piece was unearthed secretly, by men who knew they were liable to be beheaded if caught, it was sold at a very high price.

Even now, it is still only occasionally that a complete and beautiful specimen is found, and when such a piece comes to light word gets quickly to the big dealers who immediately purchase it.

The fact that there were so few of these objects, and that their value was so great, proved a challenge to the ingenuity of Chinese



MING FIGURE OF KWAN YIN
in white Fukien porcelain,
"Blanc de Chine."
Private Chinese Collection

BUYING ANTIQUES IN CHINA

and Japanese traders who worked long and hard to make good imitations. They were fairly successful because few persons had handled enough bronzes, or had made a sufficiently deep study of them, to be readily able to detect the fraud, but the workmanship of the original's artist's hand, and the beautiful patina acquired slowly throughout the centuries, could not be imitated.

In Soochow a man spent years perfecting the most handsome looking imitations of old bronzes, convincing enough to find a ready market as soon as they were completed. The important dealers buying genuine pieces from Anyang and Loyang complained bitterly of the unfair competition, and realised that the steady stream of fake pieces would undermine the confidence of buyers. A group of them arrived at an arrangement by which they agreed to pay this man a large sum of money monthly for life if he would agree to stop making bronzes. The Soochow man kept his part of the bargain, but as the Chinese who told us the story added: "Of course, he did not live long after that. Only a few months."

As bronzes became better known, the difference between the patina acquired by contact with soil and earth throughout twenty or thirty centuries, and the type of patina created by chemical means, began to be understood. In themselves, the quantities of fragments and broken pieces found when excavating, had little value, except for the student, but, spurred on by the high prices paid for complete bronzes, great skill and ingenuity was exercised in assembling and building up impressive bronze specimens out of this material.

Such objects had the right patina, and perfect workmanship. In one American museum, it was discovered that over eighty per cent of the specimens, hitherto believed to be in perfect condition, had been constructed of perfectly assembled fragments.

Here it is worth repeating that it would be unwise for any amateur collector to purchase anything so costly as a Shang or



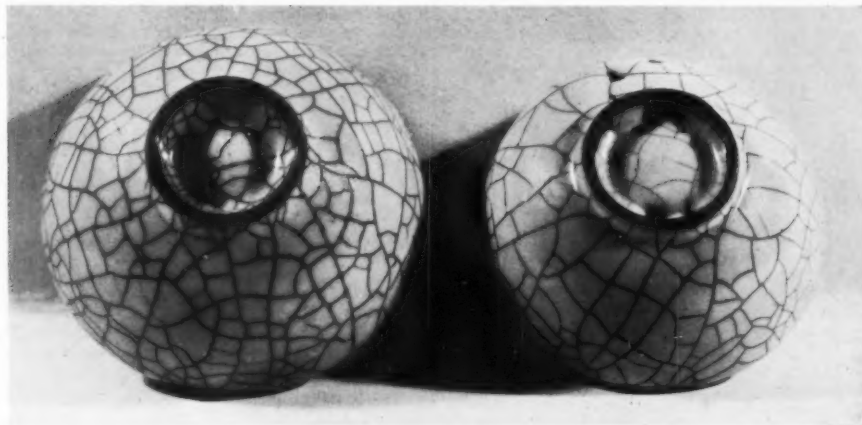
GROUP OF GENUINE MING ROOF TILES.

Very widely imitated and used in various ways

Chou bronze without the advice and assistance of some reliable expert who has the necessary apparatus to make a careful and thorough examination, or through a reliable dealer who would have already made all the essential tests.

In the review of a Celadon Exhibition in the November issue, Mr. A. L. Hetherington, the distinguished authority on ceramics, was said to be "of the British Museum" and those printed words became troublesome because we received a letter drawing attention to the fact "that he is not and never has been on the staff of the British Museum" and that being so "it must mean that he has some other connection with the antiquities in that institution, viz., that he is of the antiquarian collection himself" and "as Mr. Hetherington bears no resemblance to any of the mummies that form part of the Egyptian collection . . ." it must be deduced that the words used "were intended to have

some more subtle connotation, e.g. that he has come out of the Ark, an exaggeration wholly unwarranted by any known facts whether related to his physical condition or the ideas upon ceramics which he so frequently propounds . . . but it may well be that the writer generously awarded him a dignity to which he has never pretended, and that bearing no malice, he was genuinely mistaken, and if that is so Mr. Hetherington will laugh it off as other readers of your valuable journal have done at his expense." APOLLO felt bound to reply that "the writer of the article did in fact fall into error and entirely disclaimed that he had cunningly devised a method of suggesting that Mr. Hetherington's knowledge of ceramics is of archaic interest only and should be included in the archives of the British Museum, and that happily it is manifest that Mr. Hetherington imparts his immense knowledge personally and it would indeed be difficult to imagine that the pearls of wisdom emanated from a swathed body transported from an Egyptian tomb. . . ." Obviously the writer of the article was genuinely mistaken, as was Mr. Hetherington if he really felt that any ill will was intended. We were glad to learn that Mr. Hetherington accepted our expression of contrition.



PAIR OF KO YAO PORCELAIN BOWLS OF SUNG DYNASTY

Collection of E. T. Wong

GEORGE MORLAND, 1763-1804

BY GUY PAGET

IF . . .

GEORGE MORLAND is reckoned amongst the Sporting Artists though he is not properly one. He is the Artist of English Country Life of which sport, after all, only forms a small part.

He was the son of Henry Morland, an artist of no small merit, since he has two pictures in the National Gallery. His mother, Jane Lucam, was French or of French extraction. The Morlands had lived in a house in Leicester Square, afterwards occupied by their friend Sir Joshua Reynolds, but they left it for a house in the Haymarket, where George was born on 26th June, 1763.

It will be seen that George had more chance of genius than stability. Mixed parentage is seldom a success, nor is the artistic temperament best suited to bringing up children, and George had both these disadvantages. Mrs. Morland is described as vivacious, witty and a social success with her husband's artist friends, but she was a failure as a mother, not only with George, but with his two brothers who both ran away to sea as soon as they were old enough. Henry himself was hardly moral, if we are to believe Dawe, R.A., George's early friend and biographer. He painted in the romantic style of Watteau, experimented with all sorts of engraving and carried on an extensive trade in old Dutch masters faked by himself with the assistance of his young son, as soon as he could hold a brush, for George was early apprenticed to his father and, according to Dawe, could draw before he could walk, and was cruelly kept shut up long hours faking pictures.

He was shy and awkward in the company of his father's friends and nothing seems to have been done to cure him. In fact, he was never properly at home with his equals or superiors, always sought the company of his inferiors and at any cost liked to be king of his company. He would refuse a commission from a rich sitter for no other reason. As soon as he went out into the world to an art school, his lack of proper home training became apparent. He picked up low company, and took to coming home drunk, so his mother took him away.

By the time he was eighteen, he had two brilliant offers. Romney and Gress, drawing masters to the Royal Family, both offered to take him as an apprentice at £300 a year, a very large fee, quite £2,000 at to-day's values, but he preferred to be his own master. He left his father's house and set up on his own near Bow Street, where a rascally Irish dealer, who got hold of him, sold his pictures at a great profit to himself. While living there he became acquainted with a Mrs. Hill, a demi-mondaine, who apparently fell in love with him in a semi-maternal way. She invited him to come to Margate with her where she would make his fortune by getting him commissions from her rich men friends.

George was naturally delighted, hired a horse, left his Irish friend to pay his landlady and after ten days, hearing that the owner of the horse was making unpleasant enquiries, returned it by a post-boy with the bill of £10 for his father to pay!

His letters to Dawe tell of starting his days about 10 a.m. on gin, idling the mornings away with young bloods and spending his evenings with Mrs. Hill. We hear of his race-riding: ". . . it was a four mile heat, I could not keep my horse behind them; by this means he exhausted himself and I soon had the mortification of seeing them all gallop past me, hissing and laughing, while I spurred his guts out. A mob of horsemen gathered round me, telling me I couldn't ride and at last began to use their whips on me, so I offered battle to the man who began it, though big enough to eat me."

He did not seem to have learnt his lesson for in his next letter he writes: ". . . I rode so furiously that when I came to the winning post the other riders were nearly half a mile behind. Again the mob of backers set on me with sticks and stones"; not very surprising as these races were run in heats and to run a horse out in the first was the surest way to lose the next two!

Nevertheless he seems to have been a great success at Margate and made many "friends" of a sort. Here he acquired the love of the sea which never left him; he always returned to it. He showed no gratitude to his protectress, who had faithfully fulfilled her part of the bargain, but carried on with her maid, a girl of seventeen, whom he seduced under a promise of marriage and shortly afterwards deserted by means of a low stratagem.

From Margate he went to France and then back to Mrs. Hill,



THE TAVERN DOOR of the Laetitia series.

Fancy portrait of self and wife.

Reproduced from an engraving by J. R. Smith

nearly causing her to quarrel with her protector. Thus at the age of eighteen, we see that George Morland had definitely chosen the wrong road. A drunkard, a libertine, selfish, wayward and unprincipled, always ready to blame others for his own mistakes and incapable of seeing his own faults.

I have no intention of repeating the unkind funny stories of his many biographers, but only state these facts as they affected his art.

IF he had accepted gentle Romney's generous offer! Ah, IF! What an infinity this little word opens up! He might have been greater than Constable and Gainsborough, after a few years under such a master. He certainly had the genius if not the industry. He would have met Lady Hamilton. She was a good woman at heart, though an unmoral one. Morland, with his love of beauty, would have fallen for the lovely Emma's childish charm and she might easily have married him instead of Sir William Hamilton, the English Ambassador in Naples. Would she, with her worldly wisdom, have been able to curb him better than the simple, devoted Anne Ward? She might have borne him children, which he loved so dearly. Had she become Mrs. Morland, the English fleet might not have been permitted to take in water at Naples and there would have been no battle of the Nile or even of Trafalgar. The history of Europe might have been different, IF . . . !

One must not judge Morland too hard. To get a just perspective one must read "Tom Jones" and "Rodrick Random." Hard drinking, hard living men, quite unmoral where women were concerned. His breeding and upbringing may be pleaded as some excuse; so can his genius.

Set in this world of London with no proper education or home influence, able to make in a few hours enough to satisfy an ordinary artist with a family for a year, he was an easy prey for every down-and-out gentile loafer and sharp. Yet in this coarse, licentious age, in which Gillray flourished, no one can,

GEORGE MORLAND



CHILDREN BIRD-NESTING, by G. Morland.
Reproduced from an engraving by W. Ward

point to a single picture of his unfit for any lady's boudoir. Then, his intense love for children and animals, his love of fun, his reckless generosity to all and sundry, make him a lovable character in spite of all his faults. Once seeing a piglet being taken home for dinner, he bought it and in his Sunday best carried it home protesting through the streets of London.

The devotion of his wife, his servants and his few real friends, who stuck to him through all his vagaries, follies and gross dishonesties, point to the fact that there was some good in him even at his worst. He had a conscience somewhere. After a preposterous list of his day's drinks, twenty in all, including opium and one cup of coffee for breakfast after Holland gin and rum and milk as a first course, he drew a tombstone with skull and cross-bones inscribed: "Here lies a drunken dog." He was under thirty at the time!

IF he had been different, so might his pictures. Would any of us have liked that? IF he had not been hunted out of London by his creditors, would he have painted those great pictures he did of Charnwood Forest and its inhabitants? IF he had been orderly, would he have kept a menagerie in his studio so as to have live models always at hand? Instead of wandering in the country he might have become as stereotyped as Sidney Cooper and lived to be a hundred and painted his children with no more life in them than Wheatley's. Compare his "Laetitia" with Wheatley's "London Cries"!

George Morland married in 1786 Anne Ward, the sister of James and William Ward, who married Morland's sister, Maria, a month later. Another Ward sister married Bernard Chalon, the sporting artist. William and James Ward had been apprenticed to John Raphael Smith, the engraver, and do not seem to have carried away happy memories of him though he did teach

them their trade. The William Wards and the young Morlands at first lived together, but parted after a violent quarrel which was soon made up after a childish duel. A coterie was formed of the Wards, Morlands, Tom Rowlandson, Julius Caesar Ibbetson, Bernard Chalon, Wheatley and Samuel Howitt with the redoubtable J. R. Smith and Sam Reynolds as their engravers. Ibbetson started with some money, which George soon taught him how to get rid of, but he had the sense to pull up before he lost his health as well.

From the very start Morland proved a great favourite with the public; on the continent of Europe he is the best known and admired of all our English artists. During his life even, coloured mezzotints after him could not be turned out fast enough to meet the foreign demand. To-day these mezzotints are amongst the highest priced in the auction rooms.

Morland's short career can be divided into three parts: children and dashing young women to 1790, then soldiers and gipsies and country life, till his arrest for debt in 1800, when he devoted what genius he had left to turning out pot-boilers or rather gin-getters by the hundreds, with an occasional flash in the pan.

Many men have written their biographies on paper; Morland painted his on canvas and had it engraved

on copper.

Morland's first known engraving "Children Nutting," by E. Dayes, pub. J. R. Smith, is dated 1783.¹ From there it is easy to read his tragedy by the titles of his pictures. "Love and Constancy Rewarded," "How sweet's the love that meets return," 1785, "Domestic Happiness," "The Happy Family," 1787, "Triumph of Benevolence," "Suspense," "The First Pledge of Love," 1788 (self-portrait with wife receiving his first child).



SUNSET, a view in Leicestershire, by G. Morland.
Reproduced from an engraving by W. Ward

This child died four months later; they never had another. Up till now most of his big pictures were of happy children and elegant Ladies with a capital L. One thing Morland never drew was his broken heart. But he changed. "Laetitia," a harlot's progress, 1789, but painted with such delicacy that it could not offend the most modest. "The Effects of Youthful Extravagance," 1789. No more "Domestic Happiness," no more "Blind Man's Buff."

Bankruptcy followed in 1790, but a friendly solicitor, Mr. Weld, took his affairs in hand. He compounded his debts for £200 in fifteen months. Morland went to the country and worked. Soon he was able to return and find a good sum of money waiting for him. Still sore, he would drown his sorrow. Life was too easy—don't care what you spend—one or two weeks' work and start again—just too easy.

He would be a country gentleman in the village of Paddington with carriages, footmen and horses. He could have earned £100 a week, £5,000 a year, while the parson was passing rich on £40 a year! He'd be happy.

If he couldn't paint his own children, he'd paint no one's. This opened the second phase, gipsies, country scenes and soldiers. He took up shooting for a short time, for most of his pictures of shooting are dated 1790 or 1791. While he was at Paddington he became acquainted with Brown and Hand, who became his pupils and forgers.

David Brown soon fell into his master's ways and kept a store of ready money handy. This he had acquired by buying his master's pictures at £40 and selling them next day for £140. As soon as a picture was finished Brown could produce ready money.

The more Morland earned the deeper in debt and drink he



THE BELL INN WITH SELF-PORTRAIT, by G. Morland.
Reproduced from an engraving by Fitter

sank. He was utterly unscrupulous about money; he would borrow from anyone fool enough to trust him. Nor had he a spark of proper pride in his art. He would sell one man a picture, accept the money and then let another have it for perhaps half the original price. When number one demanded his picture, he would feel aggrieved and palm him off with a replica or let Hand paint it and say it was his own. This is the reason one sees so many Morlands of the same subject of such different quality.

It was during this time that he met Charles Loraine Smith, of Enderby Hall, on the borders of Charnwood Forest. The Squire was an amateur artist, as well as master of hounds, poet, M.P., carpenter and rhymester. He would have been a great artist if he had ever been taught to paint or draw!

Charnwood abounds in granite rocks and thatched stone houses. By a study of the date on Morland's engravings it is fairly easy to place the time he spent at Enderby, where the Squire provided him with a hide-out. From 1792 onward Morland was fairly on the run from his creditors. It is about this date pictures of Charnwood begin to appear. I mention only a few, which to anyone who knows the district leave no doubt. "The Farmer's Stable," 1792, "First September," 1794, "The Rustic Bridge," 1794, "A View of Leicestershire," "Huntsmen and Hounds" (6), J. Wright, 1795, "Benevolent Sportsman," 1795, "Litter of Foxes" by C. L. Smith, Esq., background by G. Morland, 1797, "Foxhunting" (4), by Bell, 1800.

There is an oil painting by C. L. Smith of "Drawing" of this set, but who copied the other is unknown. The Squire's is certainly the livelier of the two. I have two oil paintings also by C. L. Smith so superior to his usual work that one is bound to accept the tradition that Morland touched them up while in hiding at Enderby and that the Squire kept a pretty tight hand on the cellar key.



DUCK SHOOTING, by G. Morland.
Reproduced from an engraving by T. Simpson

GEORGE MORLAND



THE DISCONSOLATE AND HER PARROT.

By G. Morland.

A portrait of Mrs. Morland, from an engraving by T. Nugent

Morland's hunting pictures were probably done from the Atherstone, not the Quorn, for the huntsman in the 1795 set has a blue collar. As hunting scenes they are comic. The hounds in the 1800 Bell set are more like fat spaniels and are of different shape in each picture, while the huntsmen in at least two of them seem more interested in another sport. Nevertheless they are splendid paintings, but the composition has lost the sparkle of youth. So have the girls flirting with the sportsmen; the horses, the hounds, they are all fat and lethargic. Compare the self-portraits of Morland, No. 5, "The Tavern Door," 1789, of the Laetitia series with the artist on the bench smoking and drinking outside the Bell Inn, Charnwood Forest, 1801, a self-portrait; or the sketch of 1790 by his boon companion Tom Rowlandson of him with Collin's portrait of 1806.

The pace could not last and in 1799 Morland gave up the struggle and surrendered to his creditors. They were not hard on him and he lived on licence with a bailiff at Lambert Road, St. George's Field.

One of his brothers took charge of him. According to his account book he sold 490 pictures in eight years and Morland a further 300. He also made nearly 1,000 drawings in his six years.

This is the time of his degradation and when he turned out blurred little pictures of pigs and guinea-pigs and sheep. Sometimes the old fire sprang to life for an instant. He still did a few seascapes from memory but the sparkle of Margate and the Isle of Wight is not there. The best were engraved by various engravers but seeing how few each published, only one or two, it does not look as if they were a success.

There is no doubt that Morland owes much to his engravers. It is through his coloured engravings that he is best known. According to Herbert Bailey (1906) 480 of his pictures were engraved by no less than 89 different men. They include Edward Bell, 17, J. Grozer, 6, Sam Reynolds, 15, T. Rowlandson, 5, E. Scott, 4, J. Raphael Smith, 32, J. R. Smith, jun., 3, J. Ward, 4, W. Ward, 69, T. Williamson, 17, and Young, 6. The vast majority of these prints are mezzotints, very few lines and the rest stipple.

Besides the modern machine coloured horrors there are a lot of cleverly hand coloured mezzotints about. The stipples are nearly, if not all, hand coloured; occasionally one coloured in oils turns up to catch the unwary.

The hard taskmaster J. R. Smith and William Ward, his double

brother-in-law, stuck to him through thick and thin to the end. William provided shelter for Anne while George was on the run looking for a hide-out at which she always tried to join him.

Where does Morland stand as an artist? Looking abroad to France or Germany, right at the top of the list, round the Watteau mark, and above the English portrait school of his day. Turn to the auction room; when a good Morland comes along it's soon amongst the thousand guineas. He was never even an A.R.A., but his mode of life may have been the excuse for his exclusion besides his outstanding genius.

W. E. Henley writes: "Morland is nothing if not a good painter and Morland's painting is nothing if not a good arrangement of paints. He was a vigorous and expressive draughtsman, he had a craftsman's sense of material and a craftsman's delight in the use of it for its own sake; he was a colourist and a colourist of the good type and the fact remains and must go on remaining that his pictures are painter's work."

The National Gallery sneers at him but does possess some of his pictures, though he is English and, further, painted the English countryside and verged on being a sporting artist.

Then the last phase. If he had forged a banknote, of which, by the way, he was once falsely accused, he would have been hanged; but the law permitted him to forge something of more value and more enduring every day of his life, while at the same time slowly murdering one of England's greatest artists along with his wife.

He died in a sponging-house on 29th October, 1804, and was followed to his grave six days later by his long-suffering and devoted wife. No epitaph marks the spot, not even his own "Here lies a drunken dog."

¹ The D.N.B. is wrong when it states that his "Angler's Repast" was engraved by J. R. Smith in 1780; as a matter of fact, he did it in 1789. Shaw Sparrow repeats this mistake, which is very unlike him.



PORTRAIT OF G. MORLAND.

From a water-colour drawing by T. Rowlandson

FAMOUS ENGLISH GLASSES

IV—JACOBITE GLASSES

BY E. M. ELVILLE

GLASS engraving by means of the copper wheel became a popular form of decorating drinking glasses in the XVIIIth century soon after George I of Hanover ascended the English throne. An incentive to decorate glasses was also provided by the Glass Excise Act of 1745. As a result of these influences there developed a period of engraved "flowered glasses" of two distinct types, decorative and commemorative.

Decorative engraving embraced simple floral designs, formal

House of Hanover in favour of the exiled House of Stuart. The failure of the Old Pretender in his attempt to gain the throne was celebrated in a series of glasses known as "Amen" glasses. They are all of the drawn-stem type with either plain stems with a tear or air-twist stems and all are engraved with the diamond point with verses of a Jacobite rendering of the National Anthem, ending with AMEN. Only about a dozen of these highly-prized glasses are known. They have been reviewed by many writers



JACOBITE GLASS with engraved portrait of the Young Pretender in Highland costume, rose and buds and the thistle



TWO VIEWS OF A JACOBITE GLASS engraved on the bowl with portrait of the Young Pretender and the rose and two buds; also engraved emblem under the foot

borders and festoons, the object being to make the vessel more choice in appearance. During the period, the fashion had also become established of specialising glasses and the engraving was usually appropriate to the beverage for which the glass was intended: hops and barley for ale glasses, grapes and vine leaves for wine glasses and apple trees for cider glasses were some of the emblems used.

Commemorative glasses, on the other hand, recorded a sentiment of some sort, or a political or social event which at the time was considered important, and very few opportunities were lost to record indelibly upon a glass the solemn event of a toast. The custom has fortunately provided us to-day with a picturesque cavalcade of history in glass over a hundred years and without doubt the most important of the series are the Jacobite glasses, perpetuating the effort of James, the "Old Pretender," and his elder son, Charles Edward, the "Young Pretender," to regain the Crown of England.

From 1716, when the self-styled James VIII of Scotland and III of England fled to France and especially after the death of George I in 1727, there were subversive movements to oust the

but the exact significance and origin of the glasses still form a controversial matter among them.

A second attempt to regain the Crown for the Stuarts was made by the Young Pretender who left his exile in France, landed in Scotland in 1745 and soon became master of that country. His dismal retreat from Derby, however, when it appeared that there was little opposition between his army and London, and his final defeat at Culloden Moor in 1746, terminated both his youthful adventure and any further hopes for the Stuart cause.

These events provided great scope for the engravers and a new series of glasses depicting the Restoration of the Stuarts made their appearance. Societies and groups had been formed prior to 1745 supporting the cause and many others were established after that date, and it was customary to toast the Young Pretender at their meetings in glasses engraved with some concealed reference to him. Probably the most important of such movements was the Cycle Club, the emblem of which was the word FIAT (Let it be done), usually associated with a quasi-heraldic rose with six to eight petals and two buds, an emblem symbolic of "James III" and his two sons. The motif was

FAMOUS ENGLISH GLASSES

engraved in typical English style, usually on straight-sided bowls of drinking glasses and also on goblets and decanters.

Glasses also occurred with the six-petalled rose and only one bud which are presumed to refer to "James III" and his elder son, and were made either before the birth of his second son, Prince Henry, or after the same Prince was created a Cardinal of the Church of Rome in 1747.

Drawn trumpet-bowls, bell-bowls and others also appeared, however, with various emblems in addition to the rose and buds, such as oak leaves, which had been a symbol of the Stuart cause from the time of Charles II, the thistle, associated with the Scottish Jacobite societies, the Prince of Wales feathers, the star, suggestive that the glory of the cause still shone, together with numerous Virgilian Latin inscriptions.

A further series of glasses, somewhat more venturesome in their engraving, depicted portraits of Prince Charles himself, invariably with the words *AUDENTIOR IBO* (With greater boldness shall I go) and these without doubt followed the attempt in 1745. There are various facts which support this contention. Very few in this country were familiar with the features of the Prince prior to 1745; indeed, it would appear that he was almost unknown to the Jacobite cause prior to that year. Portrait glasses would, therefore, have been of "James III" and not of his son before 1745.

Many of the portrait glasses depict the Prince in Highland costume, such as those shown in the illustrations, which was the dress worn by him on his march to Derby. It is recorded that he wore a light tartan plaid with blue sash, while his own fair hair was covered with a grey wig.

The glasses shown in the illustrations are typical of the portrait glasses. The glass with the double knopped stem, of which two views are shown, has a thistle *motif* engraved under the foot, which was one of the many cryptic peculiarities of the portrait glasses.

Following the defeat of the Young Pretender at Culloden Moor, a further series of glasses appeared expressing the hope of his return. There is no doubt that the romantic nature of his enterprise, his youth and pleasing appearance and his escape after Culloden considerably increased the Prince's popularity and gained for him many new adherents; it was he and not his father, "James III," who became the ambition and hope of the Jacobites.

New emblems appeared on the glasses, prominent among them being the word *REDEAT* (Return of the Spirit), which presumably referred to the projected attempt in 1750 to regain the Crown but which never materialised.

Thus, hope for the Restoration of the Stuarts was abandoned and soon became a mere sentimental memory. Glasses commemorating the lost cause still continued to appear for many years, however, and new emblems such as a butterfly with expanded wings, or a bee, were used in conjunction with the rose and buds.

There has been much controversy concerning these later emblems, some claiming that they have no reference at all to the Jacobite movements, while others that they are as equally significant as the word *REDEAT* (Return of the Spirit). In this connection, it should be mentioned that certain of the Stuart clans still display bees in their crests.

In a short review of this nature it has been impossible to discuss many of the emblems appearing on Jacobite glasses such as caterpillars and grubs, carnations, daffodils, honeysuckle, lily of the valley, the spider's web, the star, the oak leaf and various others, or to touch on the fringe of the many theories advanced to explain them. No doubt they are all correlated and have simple significance, but the Jacobite movement, highly treasonable as it was for a time, sought to conceal its identity in emblems and mottoes as much as it did its meetings, and unfortunately records of them all were not preserved.

The cause of a lost throne and the ill-fated efforts of a dashing young Prince to regain it have given a sentimental background to the glasses used 200 years ago to solemnise the Jacobite toast, a background which has elevated the price of the glasses disproportionately to their worth. But such matters are settled on the principle of supply and demand, and as long as the sentiment and mystery lasts, so will the price.



JAMES FRANCIS EDWARD STUART, "THE OLD PRETENDER."

Portrait by Francois de Troy (1645-1730).

FRANCOIS DE TROY (1645-1730), painter of this portrait of The Old Pretender, stands at the end of the line of great portraitists of the court of Louis XIV, his master Claude le Febvre having been the pupil of Le Sueur and of Le Brun himself. As the French court patronage dwindled towards the end of the reign of the Sun King, and the new court of Louis XV turned to the gayer, lighter works of Boucher and his kind, de Troy, now himself growing old, found new royal patronage from the Stuarts then in exile in Paris.

James Francis Edward Stuart, "The Old Pretender," at that time a young man in his twenties, was still full of optimism upon his chances of regaining the English throne. This portrait, painted we may assume sometime between the attempt of 1708 and that of 1715, shows the youthful James pointing to the invasion ships in which his hopes lay. Probably, therefore, we may place it just before the 1715 expedition when he was about twenty-six years of age. It is interesting to note that he was wearing over the symbolical armour of the military leader the dark-blue ribbon of the Order of the Garter; the colour of which reminds us that it was his prolific granting of this Order to his supporters which induced the Court in England to change it to its present lighter tone.

The picture is thus a fascinating historical document as well as a fine painting. A similar portrait of The Old Pretender by Francois de Troy is one of the treasures of the Scottish National Portrait Gallery.

James probably presented these pictures to his Jacobite supporters as tokens of his favour. This one comes from the collection of the Fermore Heskeths at Cosmore Park, Bicester. A large canvas, 50 by 37½ inches, it can be seen at the moment at Messrs. Leggatt's Gallery.

BOOKS RECEIVED

JEAN FOUQUET AND HIS TIME. By PAUL WESCHER. (Pleiades Books. 42/-.)

HOGARTH (WILLIAM GAUNT), ISABELLA'S TRIUMPH (JAMES LAVER), MANTEGNA (R. H. WILENSKI), and CEZANNE (ADRIAN STOKES). Faber Gallery series. 6/- each.

A NEW FOOTNOTE TO ENGLISH SOCIAL HISTORY

THE BOOK OF THE WINE-LABEL. By N. M. PENZER, M.A., Litt.D., F.S.A. Pp. 144. Pl. 28. (London: Home & Van Thal. 1947. 21s.)

WINE-LABELS were late in attracting collectors, so that up to the end of the 1914-18 war they had been the subject of no special study but had only been mentioned perfunctorily by writers on silver, Battersea enamels and Sheffield plate. The last quarter of a century, however, has done much to atone for the previous neglect, but those who read the only book, Major H. C. Dent's *Wine, Spirit and Sauce Labels* (1933), probably felt that it was only an interim report.

The merits of the present book are not due entirely to the author's capacity for making good use of the work of previous writers and for analysing the various large collections which have been assembled (the Cropper Collection at the Victoria and Albert Museum has no fewer than 1,625 examples). It would, indeed, be easy to exhaust the subject of wine-labels if it was treated entirely from the artistic point of view, as after the early blossoming at the

John Harvey. It was not, indeed, until 1790 that it was definitely established that wine-labels were not amongst the minor pieces of plate exempted from hall-marking because of their small size. As a matter of fact certain silversmiths had been having their labels fully hall-marked for some years, even though this might involve the 6d. per oz. duty on plate introduced in 1784. Dr. Penzer has found the marks of sixty-seven London silversmiths on XVIIIth century labels. Besides these, there were twenty-three English provincial silversmiths engaged in making them, as well as seven Scots and eleven Irish.

The inclusion in 1790 of wine-labels amongst the categories of plate subject to hall-marking, may be regarded as a recognition of their growing popularity and, indeed, their classic period covers the years of the Revolutionary and Napoleonic wars and the Regency. This is clearly reflected in the lists of wines amongst which French names feature much less prominently than they would in a list selected purely on merit. Just as the recent war has encouraged the importation of Algerian wines, so the Napoleonic introduced Marsala which at first masqueraded under the name of Bronte which was borrowed from Nelson's Sicilian estates. The Peninsular War doubtless furthered the importation of Portuguese light wines, though these had already won a recognition which they have since lost in the English market. The name of Lissa on one label recalls the years of Napoleon's continental blockade when this Adriatic island became a great entrepôt for smuggling. The overthrow of the French Empire did not merely open the French market to English buyers but those of the whole of the rest of Europe as well. Enthusiastic English travellers to Italy would get their agent at Leghorn to ship back wines which they had discovered and which, it is to be feared, proved on arrival not to be so good after all. A hot journey across the Apennines would send a consignment of Monferat back to England, the view over the Lake of Bolsena would lend enchantment to Est Est Est with its romantic story.

Dr. Penzer recognises twenty types of label. The greater number are of silver, the rest being made of enamelled copper, ivory, mother-o'-pearl, porcelain and Sheffield plate, but the class of "curios" includes such materials as the claws and tusks of animals. This does not exhaust the list, but he evidently realised that the subject would have got out of hand had he devoted space to all the twenty-four materials of which wine and bin labels have been made in the course of the last two centuries. Herein lies one of the chief merits of this book, that it will satisfy the specialist whilst being written in such a way as not to be unintelligible to a reader who is not equally versed in silver, enamelling, etc., and the history of wines. The result is a book which provides quite a fresh footnote to English social history.

The section on the lesser-known wines provides a rich store of curious and interesting lore. Dr. Penzer recognises two sources for the mistakes in the transcriptions of the names of wines, which have given him so much trouble. These are those arising in the country of the origin where the English traveller has written down the name of the wine incorrectly and secondly those which have arisen in England where the engraver has misread the name that had been given him, producing such aberrations as PORT for PORT. Surely a third is also obvious! A perusal of the list of names reveals quite a sprinkling which can only have been engraved abroad, e.g., BORDEOS is the Portuguese for BORDEAUX and BORGONA is the Spanish (not Italian) for BURGUNDY. It would seem, therefore, that rich travellers, like Beckford, who intended to spend a considerable time abroad, must have been wont to start out with a stock of blank labels which were subsequently engraved with the name of the wines in the language of their foreign servants. The bilingual label developed out of this difficulty with foreign servants. Only one is illustrated (Pl. 4). Dr. Penzer has not remarked that the literal translation of the Chinese equivalent for WHISKY is "Honorable rich medicine"!

C. C. OMAN.



CRESCENT-SHAPED BOTTLE LABELS illustrated in N. M. Penzer's *The Book of the Wine-label*

Battersea enamel factory between 1753-6, only one well-known artist, Thomas Stothard, is known to have made designs for them and it is doubtful whether his were ever executed. Dr. Penzer has spread his net wide and begins by explaining through the routine of bottling and storing wine in the XVIIIth century for the appearance in the 1740's of the wine-label or "Bottle Ticket" as it was invariably called in early times. It cannot be settled, so far, whether the silver or enamelled copper examples appeared first. At first sight this is surprising, as silver is usually so easily dated. Unfortunately the earliest silver labels only bore the maker's mark which were often carelessly struck so that they have sometimes been wrongly identified. So far as Dr. Penzer can discover, the first silversmith to make wine-labels was Isaac Duke, who entered his mark in 1743, though another competitor was his contemporary

A MUSEUM ACQUISITION.

A set of four silver-gilt hexagonal William III dishes, recently purchased at Sotheby's by the Goldsmiths & Silversmiths Company Limited, have been acquired by the Victoria and Albert Museum.

The dishes are dated 1698 and bear the mark of Benjamin Pyne, a craftsman who made many fine pieces of silver for Royal and private collections and College Plate and who had his workshop in George Street, St. Martin's le Grand.

The dishes came from the Up Park heirlooms and bear the coat of arms of the family of Courtenay, Earls of Devon.

SHAFTS FROM APOLLO'S BOW

12. A Discouragement of Encouragement

IN common with all who were born in good Queen Victoria's reign, even those who came at the extreme end of it, I have led a discouraged life. We were brought up on the axiom that "little children should be seen and not heard" (though even the sight of us seemed to give our elders little pleasure); our adolescence was dominated by exhortations upon the superior wisdom and achievements, not to say experience, of those elders; and then, no sooner had we ourselves arrived at these much-vaunted "years of discretion," than the pendulum swung over to youth. Everything had to be for the young, from freedom to bananas, from opportunity for self-expression to orange juice. Ibsen in the nineties had daringly written of youth knocking at the door; by the 1920's youth was kicking in the panels.

I was led to this meditation by a consideration of the art criticism and patronage of our time. Prodigies, we know, have been hailed before: childish Thomas Lawrence with his pastel portraiture the sensation of fashionable Bath and his promotion to Associate of the Royal Academy when he was twenty-two; Morland hung in the R.A. when he was but ten. But these were sports. Generally speaking, age held its own, and acclamation awaited one at the end of a long road. One passed, in Meredithian phrase, "through thwackings to the stars."

Ours is a speedier age. The columns devoted to art in our highbrow weeklies and the more exalted Sunday newspapers, the *ex cathedra* utterances of the critics, know no tyros. And their enthusiasms no bounds. If the comparisons made were merely contemporary we whose "way of life is fall'n into the sear, the yellow leaf" might content ourselves with the assurance that one doesn't need to be tall to be a giant in Lilliput. But the comparisons are against all comers of all time. One hopes that occasionally they cause even their subjects the embarrassment of the over-flattered. What, for instance, can an artist sensible of his own true status do when a leading critic writes: "The most gifted of them is . . . a painter who uses water-colour with a power never yet seen in this country (and I am not forgetting that Mr. Epstein has recently patronised the medium)." We will hope that when Rowland Suddaby (then under thirty) read this eulogy by no less a person than Herbert Read he modestly did not forget that such folk as Turner and Constable, Girtin and Cotman and Sargent had "patronised the medium." Happily he went on doing his own quite good and interesting work without having his head completely turned.

Another critic remarked categorically of Duncan Grant (whose work we have all admired and enjoyed from a sound distance "this side idolatry"): "One can say without qualification that Mr. Grant is the finest decorative artist that this country has produced." This follows a sentence in which Gainsborough might have earned this premier place had he not been obliged to concentrate upon portraits; so once again there is no limitation in time.

We need not multiply instances, nor embarrass artists by quotation. Critics, we know, can never be embarrassed; they are as impervious to the charge of unfulfilled prophecy as a B.B.C. weather forecaster. Recently two young artists shared a small gallery for a joint show (their first, I believe). The terms in which it was hailed were those of Hollywood film streamers. A brace of geniuses at one shot, their masterpieces were reproduced, their names given in juxtaposition with the greatest. So geniuses multiply. Never, even at the height of the Italian Renaissance, did so many crowd into one fortunate land. Not the least claim made for many of them is that they "never touched a brush" until two years or some such brief period ago—a fact which all too often we can well believe. Such genius needs no mere apprenticeship; it springs like Athena fully equipped from the brow of Zeus. Immediately the encouragements of these later days are at its disposal. West-end galleries, critics' pens, the columns of the more exalted press, the encomiums of the Third Programme, are but the prelude to purchase by public art galleries, illustrated monographs, important teaching appointments, and the other rich rewards which art in these days showers upon its fortunate children. And we who are no longer in what Shakespeare's Henry IV called "the vaward of our youth" may well sigh a little enviously.

The Index for July to December, 1947, and earlier volumes can be had of APOLLO, 10 Vigo Street, Regent Street, London, W.1, at 2/3 each.

A RESCUE FROM NEGLECT

ENGLISH BLUE AND WHITE PORCELAIN OF THE XVIIIth CENTURY. By Stanley W. Fisher. (Batsford. 2 gns.)

MR. BERNARD RACKHAM, who has inspired and directed the taste of so many lovers of "the Immortal Craft," has written a compact and scholarly Introduction to this timely book, tracing the Blue and White fashion from its Oriental derivation through its ascendancy, in our English soft-paste, to a virtual abandonment at the end of the XVIIIth century.

For Messrs. Batsford's share no praise is too high. They have made a stout and practical book; a handy, comfortable, and beautiful book. It contains nearly 200 pages of choicely printed text, which includes nearly fifty monochrome illustrations (many attractively grouped) of which four are in colour. It is a *coup de maître*—a welcome defiance, almost, of the current tyrannical austerity forced upon us by stark need and shortage—and it is reasonably priced.

Though primarily written for beginners, and inevitably and largely a compilation, as Mr. Fisher says, a warm reception for this full and agreeably written book, born pat to the moment's need of dealers and collectors, is assured. Its appearance, one hopes, will tend to stem somewhat the overseas outpouring of our ceramic treasure, for no doubt it is going to start a great uncovering, overhaul, and reassessment of this lovely, neglected blue and white; and many converts are going to be made, even among those who have denied cabinet rank for these "poor relations" among porcelain familiars.

All must approve Mr. Fisher's assiduity in collating and in presenting so neatly those considerations of paste, glaze, form, and decoration which make identification possible; and commend the warm-hearted intimacy, earnestness, and sense of importance he gives to his subject. There is always some pleasant surprise, even for the most experienced. My own special discovery was that "Rural Lovers" and the "Milkmaid" (Caughley) pattern are after Gainsborough, for it is certain, and regrettable, that the major English landscape painters seem never, with this one exception, to have inspired the early engravers of ceramic transfer.

Mr. Fisher and his publishers do well for us in the difficult task of defining the specific shade of blue we are to look for in our blue and white. But the powder blue produced at Lowestoft, says the author, is "neither vivid nor strong"—yet in the caption to Plate II he claims that the provenance of the specimen illustrated is proved by its "brilliant powder blue."

Mr. Rackham points out that Chelsea almost entirely neglected blue and white, so that Mr. Fisher's inclusion of both Chelsea and Derby in the list of factories producing "extremely large quantities of blue and white" (p. 3) is a little misleading in the light of what he says on p. 40 (Chelsea) and p. 49 (Derby). Further it is doubtful that Lowestoft "strove to imitate the tone of blue and delft glaze as well as the decoration" or that the youthful Michael Edkins decorated at Redcliff Backs (p. 14).

Some useful pioneering in Liverpool is given us, and assuredly no better chapters on the blue and white of Bow, Longton, Redcliff Backs, Worcester, and Caughley have been written. The Bow marks should include those of letters and numbers on the base, and representative foot-rim illustrations would have been helpful. The old problems of 'Worcester or Caughley?' are skilfully untangled for us, and the latter undergoes a complete and due rehabilitation. But was there no blue and white made at Coalport and Pinxton?

Limehouse—Redcliff Backs—Worcester. That is the historical sequence, though Binns declares Bow to be Worcester's first parent. But the "Limehouse factory which failed" (p. 68) is no myth. Mr. Dyson Perrins says so (APOLLO, March, 1947, p. 62), and, with Pountney, thinks that the "principal" from Limehouse who came to direct the Redcliff Backs factory was Cookworthy. The new man who later came to join him may have been Heylyn of Bow, or Whitechapel. Nobody knows. Mr. Honey thinks that Cookworthy was the leading spirit at the honier Bristol factory. So the author's claim that Bow and Redcliff Backs "were under the same management" (p. 70) lacks substance.

Mr. Fisher's drawings of both marks and border-decorations deserve high praise and his indexing is full and accurate. There are but few uncertainties in the text. For "pen-poison", p. 5, read "pin-points"; for "printed", p. 7, line 24, read "painted"; for "Derby paste", p. 59, read "Derby glaze"; and for "cornucopia", pp. 80, 85 and 91, "cornucopias".

And why does so keen and successful a hunter as Mr. Fisher omit *The Journals of Lady Charlotte Schreiber* from his bibliography?

BOW CONTINENTS

BY F. BRAYSHAW GILHESPY

BOW Continents appear to be less common than those emanating from its contemporaries. Hurlbutt is silent on the subject; the Schreiber Collection¹ illustrates America, which Mackenna² points out is a Longton Hall production, but both the Herbert Allen³ and Lady Ludlow Collections⁴ provide examples, only the latter however showing the complete set. Judging from these and those I am illustrating, Bow used only one *motif* but various sizes were made. America, depicted as a Red Indian with bow and arrow for hunting and an alligator reclining at his feet; Africa as a black, wearing an elephant head-dress and lion at his feet: these could both be described as rustic or naturalistic. When we come to Asia, a woman in classical draperies holding a jar for spices and with her foot on a turban, a sense of classicism is felt. Hear now how Sotheby's describe Europe, who graced the Gow Sale, lot 74, Friday, May 16th, 1947—"Europe as a warrior in brightly-coloured armour, plumed helmet and blue boots, in front of a horse"—while the same figure in the Herbert Allen Collection is "A woman in garb of Minerva supporting a shield chased with a red cross, a breast plate on the ground beside her." The annotator, obviously with classical leanings, dismisses Africa as a negress.

This classical embodiment of Europe, with some slight veneration accorded to the antiquity of the East, I much admire. The matter goes deeper than this. Looking at the Derby presentation of Europe, apart from the masonic emblems at her feet which embrace a wider geographical field, it always appears to me that this is England, and not meant to be anything else. Mackenna's four illustrations of Bristol Continents do nothing to lessen my purely personal impression, but when we study the Bow example fact confirms suspicion. Here the red cross on the shield is the Arms of the City of London—one might add with no other runners from the rest of the Continent represented.

I feel that I have acted unfairly to my readers in inflicting my opinion upon them, as the object which induced this article was to have theirs on the subject of my Bow Continents recently acquired and whose manner of presentation may admit of at least two viewpoints. Europe and Africa, adhering with slight variation to my previous description of such figures, are together on the same base but with a handle behind the tree trunk support. America and Asia are flanking figures on their own bases. Were there two pairs made on bases? And, if so, would a garniture of this nature possess handles? Alternatively, was the set made as shown here, or has it been "matched up" by a collector?

I should be grateful for correspondence, either through these columns or personally, which would set my mind at rest on this subject.

These figures are not marked, but from comparison with authentic specimens of the Bow fabrique their parentage is in no doubt. Looking at Europe in Bemrose,⁵ I can find no dagger—which should be present as part of the City Arms—but this is present in my specimen and proportionately over size. Readers



BOW CONTINENTS. Ht. of figures 3½ ins., ht. of tree trunk support 7 ins. There is a handle—not shown—behind the tree trunk. The reproduction below shows the red dagger of Europe.

will find Hurlbutt's⁶ views of the place of the dagger in the Bow mark—amusing or otherwise, as the mood fits.

¹ Schreiber Collection, Vol. I, No. 86.

² F. Severne Mackenna: *Cookworthy's Plymouth and Bristol Porcelain*, p. 70.

³ Herbert Allen Collection, Victoria and Albert Museum, p. 3, No. 9.

⁴ Lady Ludlow's Collection, Pl. 65.

⁵ Bemrose, *Bow, Chelsea and Derby Porcelain*, reverse to p. xv.

⁶ Hurlbutt, *Bow Porcelain*, p. 117.

COVER PLATE

The art of George Morland is among the paradoxes of painting. Perhaps we can resolve that paradox best if we think of it as we do of the poetry of his great contemporary Wordsworth, with which, indeed, it has a certain affinity. The reputations of both have suffered from their over-production and from their lack of self-criticism: they need anthologising. But over against the langours we must set the raptures. The man who wrote *Tintern Abbey* is a great poet; the man who painted *Bargaining for Sheep* is a great artist. Given one work by Morland at his splendid best, as we have it here, and we can forget any amount of dull pictures with which he jeopardised his claim to greatness.

This picture, signed "G. Morland pinxt," is dated 1794. In that year the artist was thirty-one and at the height of his powers. It was exhibited at the Royal Academy the year it was painted, and has since appeared three times in the saleroom, always commanding rising prices. Finally it was purchased recently by Jack G. Ellis, Esq., from the collection of Mr. Pandia Ralli.

From whatever point of view we approach this canvas—a large one measuring 55 inches by 78 inches—it is a supreme technical achievement. Figure painting, animal painting, landscape, are alike excellent.

Equally he understands his human figures. In this work the expansive pose of the farmer, the immobility of the horseman and his cogitating expression, build up the little drama of the bargain. Such things demand a genre painter of both insight and fine draughtsmanship to express them.

The charm of the landscape: the lighting from a cloudy sky striking foliage, thatch and earth, and focussing the scene on the bargaining group at its centre, gives a perfect environment where not a detail is shirked and everything is drawn into the perfect synthesis of a fine picture by unerring composition.

It was the performance of such works which, despite his own failings elsewhere, ensured George Morland his niche in the pantheon of British art.

ANSWERS TO ENQUIRIES

ANSWERS TO ENQUIRIES

E. T. B. (Regent St.). The arms engraved on Dr. Johnson's silver tea-kettle are those of the Taylors of Durant Hall, Derbyshire, and it may well be that the kettle was given to the great man by his life-long friend, Dr. John Taylor of Ashbourne, to whom Johnson wrote in July, 1782 (in a letter which escaped Boswell): "Have you settled about the silver coffee-pot? Is it mine or Mrs. Fletcher's? I am yet afraid of liking it too well." If the coffee-pot did become Mrs. Fletcher's, Dr. Taylor may have solved his dilemma by giving Dr. Johnson the silver tea-kettle, not only to appease him, but to delight his eye, and to fill his two-quart teapot.



**SILVER
TEA-
KETTLE**
owned by
Dr. Johnson
bearing
the Arms
of Taylor
of Durant
Hall, Derby-
shire.
Loaned by
D. N. Clarke,
O.B.E.,
to the
Empire
Tea
Bureau
Exhibition

J. van H. (Antwerp). Your specimen of Oriental porcelain appears to be of real antiquarian interest and of considerable rarity. It is a wine-ewer—*aiguière à vin*—made in China during the reign of the Emperor Wan-li, 1573-1619, near the end of the Ming period, and is an example of the interchange of ideas of taste and fashion with Persia.

This ewer has an unglazed base and lacks grooves or bevels round the foot, which indicates that it is not a copy of XVIIIth century date, when such pieces were made to fit wooden stands.



**WAN-LI
WINE-EWER**
1573-1619.
With characteristic
decoration in rich green,
red and yellow, and
band of diaper below
moulded collar.
The absence of
a handle is a
feature of
rarer specimens

The unglazed foot is fine and close in grain, almost greasy to the touch, and having radial lines, though Ming pieces do not invariably show the last feature; the ewer was made in three pieces: the finely tapering spout, the long, inverted-trumpet shaped neck, and the beautifully moulded lower part; the whole shape is massive yet graceful, and this, combined with heaviness and the features given above, is evidence of a Ming origin.

The lower part of the ewer represents a shapely lotus blossom rarely found in wine-pots, although a common form in bowls. The lotus being sacred to Buddhists throughout the East, and symbolic of purity, it is interesting to recall that the poison-proof cups (generally of rhinoceros-horn) are commonly made in this shape.

J. D. N. (Gravesend). Pottery jug marked "Nantgarw": The famous porcelain works closed in 1822 and until 1832 remained idle and empty. In 1833 W. H. Pardoe, who had been assistant manager in the porcelain days, reopened the pottery and made several types of earthenware and clay tobacco-pipes, till he died in 1867. The successful business he built up was continued by the Pardoe family till 1920 when, the demand for clay pipes ceasing, the works were closed.

The Nantgarw pottery teapots and butter dishes, made of either a red-burning clay or pipeclay, were usually given a full rich brown glaze resembling that of Rockingham, and it is interesting to note that these wares were often ornamented with the old mouldings used in porcelain days. Jugs of beautiful mediaeval form were made at Nantgarw, together with brown and cream bowls and dishes striped red, blue and brown, small Toby jugs, and water-filters. In addition, floor tiles in the monastic tradition of the Middle Ages, and stoneware bottles for spirits, ginger beer, and ink, were also made there.

James Quin as Falstaff: The figure referred to on p. 18, Church's *English Porcelain*, has been subjected to chemical analysis, and, bone-ash having been discovered in the paste, it is now assigned to Bow, and the model seems never to have been made at Chelsea at all.

Apart from this, Falstaff's not being of Chelsea's make you would be wrong to decide the attribution of any figure merely on the evidence of details in the decoration: the paste, the glaze, the base, the weight, the range of colour used, and the style of the piece generally, are all important considerations in arriving at a diagnosis. By far the greater number of Falstaffs were made at Derby. They continued to be made there, with whimsical modifications in the inn-reckoning Bill, through the Bloor period right down to our own day at the Old Crown Derby works.

The early Bow models of Falstaff are on a square base and were made about 1750, as Quin, first actor in England then, was playing the Fat Knight at Old Drury in 1746-47. Derby figures are usually supported on a tree-stump on a rococo scrolled base picked out in gold and turquoise. Pottery copies are fairly frequent, Enoch Wood's being the best.

The coffee-cup, which you carefully describe as of creamy appearance, with soft, heavy paste and sprays of applied prunus blossom, and of a dusky reddish translucency where the body is thin enough to allow light to pass through at all, was made at Bow about 1755. The pattern is taken from the early XVIIIth century *blanc de Chine* of the Fukien province of China and it also occurs, though very rarely indeed, at Chelsea (raised anchor mark). St. Cloud, Chantilly and Bayreuth also used it, and one of the prizes for a pottery collector is an octagonal plate in plain cream ware, decorated with the prunus ornament, by Whieldon.

L. D. M. (Hillingdon). The type of iron coffer was first manufactured in Germany during the latter XVIth century and continued to be made well into the XVIIIth. They were made in all sizes and imported into this country in very large numbers, examples met with being most commonly of XVIIth century date. There is no specific literature on them. Their use would depend on size and the requirements of the owner; they were not made for any particular purpose except the general one of storing valuables.

COUNTY CERAMIC CIRCLES.

County and local ceramic circles where they exist probably had small beginnings, commencing with the casual acquaintance of enthusiasts developing into an extended circle as fresh friendships were made. Regular meetings came to be arranged, small exhibitions staged, papers prepared and read and specimens discussed.

There are possibly countless districts where collectors have not yet got together to form a circle and there may be some who would like to join an existing circle. The Editor of *APOLLO* will endeavour to bring county collectors together if they will write to the Editorial offices at Mundesley-on-Sea, Norwich, Norfolk.

SALE ROOM PRICES

OCTOBER 14 to 31, including Colworth House. **KNIGHT, FRANK & RUTLEY:** Oak dresser, high ledge, £50; Louis Quinze bombé table commode, £92; Louis Quinze suite de salon, £320; Louis Quinze commode, £440; XVIIIth century gilt mirror, £44; Worcester tea and coffee service, sixty pieces, £76; satinwood sofa table, £105; mahogany writing desk, £160.

October 29. Old English Silver, CHRISTIE'S: Pair oval waiters, John Crouch and Thomas Hannam, 1778, £185; square tea caddy, William Vincent, £68; George II oval cake basket, Edward Aldridge, £58; pair taper candlesticks, John Gould, 1740, £72; pair George I table candlesticks, maker's mark F T, £160; pair candlesticks, 1726, £185; Charles II plain circular tazza, £95; twelve George I dessert spoons, Paul Hanet, £110; George II tea kettle stand and lamp, John Main, 1731, £120; pair George I sexafoil salvers, Thomas Boulton, £360; two William III candlesticks, £90; George II plain circular salver, George Hindmarsh, £80; William III tankard and cover, 1695, £195; Spanish silver-gilt altar cross, XVIth century, £135; Henry VIII silver-gilt chalice and paten, maker's mark a fish, 1518, £2,500; pair three-light candelabra, 26 ins. high, £185; George II chocolate jug and cover by Peze Pilleau, 1731, £500; James II silver-gilt monteith, maker's mark G G, £620; Elizabethan tiger ware jug, Norwich, 1568, £290.

October 30. French Furniture, French Porcelain and Objects of Art, CHRISTIE'S: Chelsea Derby dessert service, £205; Dresden (Marcolini) tea and coffee service, £199; Hague dessert service, £199; another one, £115; the following interesting Sèvres: Milk jug with rustic handle, £105; cabaret painted with figures in quayside scenes, £273; pair toilet pots and covers, 1760, £273; cabaret painted with a girl and youth, 1770, £315; part of a dessert service, 1770, £399; pair of seaux painted with the monogram of Madame du Barry, £121; pair of commode-shaped jardinières, £131; pair oval verrières, 1767, £136; shaped oval tray with raised border, £147; large bowl, the interior painted with fruit and flowers, £110; set of three eventail jardinières and stands, 1777, painting by Marin and gilding by Vincent, £735; pair ecuelles, covers and stands, £220; an ecuelle, cover and stand, 1754, £315; casket with rectangular lifting top, £184; pair Louis XVI candelabra, £173; pair Louis XV ormolu wall lights, £357; and four Louis XVI, £252; Louis XVI ormolu cartel clock, £196; Louis XVI mantel clock, £136; Louis XVI cartel clock, movement by Charles le Roy, Paris, £110; pair Louis XVI giltwood fauteuils, £121; pair Louis XVI giltwood settees and pair of chairs, Beauvais tapestry, £672; Louis XVI parquetry tricoteuse table with shaped tray top, £199; pair Louis XVI etageres, £173; Louis XVI mahogany tripod table, £241; Louis XVI oval table fitted with one drawer on shaped and curved legs, stamped M. Carlin ME, £1,522; Louis XV marquetry table, £354; Louis XVI marquetry oval two-tier table, C. Topino, £441; Louis XV parquetry oval two-tier table, with plate glass top, £157; Louis XVI marquetry commode, J. A. Kierchenbach ME, £336; Louis XV marquetry writing cabinet, stamped ME, £2,730; Louis XVI satinwood dwarf cabinet, £924; Louis XV bonheur du jour cabinet, Ph. Pasquier, £787; pair Louis XVI walnut and mahogany bonheur du jour cabinets, £630; Louis XVI kingwood writing cabinet, stamped Dimier, £757; Louis XVI parquetry cabinet, £525; Louis XVI kingwood table, £115; Louis XV upright secrétaire of bombé form, £714; Louis XVI parquetry kneehole writing table, F. G. Teune ME, £844; Louis XVI parquetry library table, 65 ins. wide, £651; eight Hepplewhite chairs, two arms, £168; pair Sheraton marquetry side tables, £199; William and Mary oyster walnut cabinet, 42 ins. wide, £231.

October 31. Pictures, CHRISTIE'S: The World, the Flesh and the Devil, V. Palmoroli, £210; It Might Have Been, John Dendy Sadler, £357; The Tempting of Monmouth, A. D. McCormick, £630; A Kitchen Interior, D. Teniers, £273.

November 4 to 26. China and Furniture, PUTTICK & SIMPSON: Underglaze colour pot lids; The Boar Hunt, £21; The Last In, £31; The Gay Dog, £26; The Rose Garden, £20; The Second Appeal, first variety, with pitcher, £52, this being a record price for any pot lid; a large Dresden group, £56; pair large ivory figures, French, XVIIIth century, £150; Old Wedgwood dinner service, 134 pieces, £44; and an old Staffordshire one, 96 pieces, £68; English chiming clock, Christopher Tucker, London, £42; repeating bracket clock, Jackson, 1826, £32; Stuart bracket, James Hassenius, London, £78; six old master etchings, £60; Chelsea inkstand, £52; Capo di Monti group, three women, £50; Dresden

service, 90 pieces, £115; pair large Dresden groups, £44.

November 6. Furniture and Porcelain, CHRISTIE'S: Pair Sheraton rosewood corner cupboards, £103; eight William and Mary chairs, £152; six Dutch walnut chairs, £105; pair Queen Anne walnut tables, £178; George I walnut bureau cabinet, 27 ins., £304; Queen Anne bureau cabinet, £142.

November 7. Pictures, Drawings, CHRISTIE'S: Bidham Castle, Turner, £399; Market Day, J. L. Demarne, £231; Bodiam Castle, Leader, £147; Woody Landscape, W. F. Witherington, £136; The Duke of Wellington, B. R. Hayden, £126; two panels by J. Van Os, flowers with fruit and a vase of flowers, £3,045; The Corner of the Canareggio, Flint, £115; View of the Wetterhorn, A. Calame, £126; The Beach of St. Vaust, E. Boudin, £399; The Education of the Virgin Mary, N. Maes, £136; Singing Violinist, Judith Leyster, £220; Frozen Landscape, A. Van der Neer, £2,730; View over River, J. S. Van Ruysdael, £168; Shepherd, Country Scene, D. Teniers, £399; Woody Landscape, J. Wynants, £241.

November 13. Furniture and Works of Art, CHRISTIE'S: Sheraton Carlton House writing table, £325; Sheraton gaming table, £189; and a circular writing table, £194; Georgian giltwood overmantel, by Cha. Collins, £231; suite Adam giltwood furniture, £210.

November 13 to 28. Antiques generally, KNIGHT, FRANK AND RUTLEY: Set four Georgian salt cellars, 1750, £65; Spode dessert service, 35 pieces, £40; pair Dresden candelabra, £62; Chippendale mahogany secretaire bookcase, £120; two back open arm William and Mary chairs, £140; walnut pedestal writing table, £400; Georgian side table, £42; Spode Copeland dinner service, £110; banded walnut dining table, £210; bow-fronted chest of drawers, £36; five Regency elbow chairs, £60; XVIIIth century walnut chest, £68; Sheraton mahogany sideboard, £63; Louis XV writing table, tulipwood, £230.

SAMUEL COURTAULD: A Memory

ALL who love the fine arts realised that the death of Samuel Courtauld early in December was an irreplaceable loss to the cultural life of Britain, but to those of us who in any degree enjoyed the privilege of knowing him is added the sense of loss of a gracious and remarkable personality.

The generosity which inspired him to give so munificently in so many directions where his broad sympathies were evoked found its greatest outlet in his patronage of painting and music. During the lifetime of his wife a dual passion for the arts caused both Elizabeth and Samuel Courtauld to be tireless workers for their encouragement; and their lovely house in Portman Square became a centre where music, art and literature were given lordly welcome and help. The magnificent collection of French Impressionist paintings was made; the Courtauld-Sargent Concerts established; the splendid gift of £50,000 given to the Tate Gallery to buy modern French paintings; the plans for the Courtauld Institute of Fine Arts as a branch of London University were conceived and richly endowed.

After the death of his wife in 1931 Samuel Courtauld became less a public figure; but, if possible, his love of the arts deepened and his generosity towards them became greater. The great house in Portman Square was given up to be the headquarters of the Courtauld Institute. Many of the priceless pictures were given or loaned indefinitely to the national collections, only the smaller ones went with him to his new home, to be added to from time to time when some treasure which particularly appealed to him became available.

My own memories of Samuel Courtauld are chiefly of talks with him in the sanctuary of his room in Audley Street—a room where Renoir's Spring landscape gleamed in silvery light above the fireplace. There ostensibly we talked of art and artists: of Renoir himself; of Correggio's Self-Portrait which he had bought recently from Lord Lee of Fareham, and of which he himself wrote with such insight and critical acumen in these columns. But often the talk would drift away from pictures to poetry, the comparison of enthusiasms, the quotation of favourite passages. I cannot touch Bridge's *Testament of Beauty* without remembering that it was his favourite book and was always by his bedside. That is the key to his personality: an almost classically detached love of pure Beauty which held for him all the ultimate values and gave meaning and purpose to his great wealth.

With the passing of Samuel Courtauld the world has lost not only a philanthropist and a discriminating patron of the arts, but a personality of surpassing richness and charm.